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# ART DIGEST #15

THE NEWS AND OPINION OF THE ART WORLD



**Girl With Gazelle:**  
**Cocetta Scaravaglione**  
Lent by Federal Art Project to  
Outdoor Sculpture Show  
*See Page 12*

## CURRIER & IVES

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# PEYTON BOSWELL

## Comments:

*This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.*

### The Burden of Proof

REVIEWED in perspective one paragraph in the comments of R. H. McKelvey, critic of the Bradenton (Fla.) *Herald*, on the Billings-Springfield Art League family quarrel deserves further comment.

Wrote Mr. McKelvey: "THE ART DIGEST reproduces the Billings picture as a horrible example, but seems blissfully unconscious of the fact that other examples of modern art seriously presented in the same issue are as bad or worse. Perhaps THE ART DIGEST should not be too severely blamed for reproducing many bad pictures, giving them serious acceptance in their columns. It is the function of the magazine to keep the public informed of what is going on in the art world. . . ."

Mr. McKelvey, in the end, makes a good statement of the case for THE ART DIGEST. The magazine does not attempt to enter the circle of critical journals—many of which fell by the wayside when the editorial opinion of what is good or bad proved too great a handicap. THE ART DIGEST sticks closely to the need that gave it birth: an unbiased and honest presentation of the *news and opinion* of the art world. It reproduces works by artists whose names are "in the news" and states the facts that make these particular artists "news." Then it rests the case.

Because a painting appears in these columns does not necessarily prove or disprove that the editors have awarded it a certificate of merit, or given it "serious acceptance." Rather, it is important as indicative of a trend or development in contemporary art thought.

The reader, reclining at home in an easy chair or reading as he runs, can with the evidence (pictorial and written) before him return his own verdict. Ten million words written about Joan Miro or Milton Avery, for instance, would be valueless unless one has seen a painting by or a reproduction of Miro or Avery.

The burden of proof thus rests with the reader. His individual opinion, measured in the hour-glass of time, is frequently more accurate than that of the most highly-touted "expert."

### New Stars on the Marquee

NEW NAMES in the art world, nursed through the depression by the Government's cultural subsidy, are beginning to make themselves heard within the portals of the nation's art academies and along the rialtos of its art commerce.

Whether these names would have ever emerged on their own from the obscurity of mass mediocrity is a question, but unquestionable is the fact that Government aid hastened the day of their emergence, their recognition as legitimate competitors with the established stars. This shortening of the "apprenticeship" of young artists, their garreting period, has become one of the most striking results of the Government's entry into art.

A week ago few knew of the existence of a struggling young sculptor named Thomas G. Lo Medico, whose sole

patron had been Uncle Sam. This week he was declared the winner of the Metropolitan Life Insurance Company's \$8,000 competition for a typical American family group for the New York World's Fair—won in competition with such famous American sculptors as William Zorach, Maurice Sterne and Robert Laurent. At a press interview, Lo Medico gave credit for his good fortune to "the Federal Art Project for the freedom from economic pressure which is necessary to an artist and encourages him to do his best work."

Similar is the case of Lee Brown Coye, young Syracuse painter and worker on the Federal Art Project, who has just had one of his paintings acquired for the permanent collection of the Syracuse Museum. A little more than a year ago the editor first made the acquaintance of Coye's work, while serving on the jury for the Associated Artists of Syracuse. Not being familiar with the personnel of the local artist group and being impressed by Coye's *Back Yards* (subsequently voted the first prize in oil), he made inquiry. Unlike so many recipients of Government help, Coye explained with a touch of pride in his voice that he was working on the Federal Art Project. The impression made by the painting had been definitely deepened. How different from those who inform the critic: "I'm on the Project, but please don't mention it."

And while on the subject of the Government in art, a few words might be in order about the—

### Treasury Department Competitions

COMMISSIONS ARE AWARDED to decorate public buildings on the basis of professional competence, not relief-need. For the most part competitions, national and local, are held to designate the artists who shall muralize the walls or create the statues. Jurors are usually prominent professionals in the field, more often than not assisted by the architect who designed the building to be decorated. "Unknowns" as well as publicized names have won these awards. Even if a competitor loses, his design is often considered for utilization on some similar project.

Nothing is secret about the Treasury Department competitions. All artists are invited to write to Washington for the *Bulletin* which will give them up-to-the-minute information of coming competitions.

Last January the Treasury Department published an official summary of the 186 painting and sculpture projects executed since its inception (see Mar. 1st issue of THE ART DIGEST). For evidence of court favoritism try comparing the following three groups of artists who have received Treasury Department commissions:

Arthur Covey, Albert T. Reid, Charles R. Knight, Eugene Savage, Robert Laurent, George Harding, F. Luis Mora, Hildreth Meiere, Ernest L. Blumenschein, Arthur Lee, Gaetano Cecere, Brenda Putnam, Edmund Amateis and Hunt Diederich

Paul Sample, Leon Kroll, Henry Varnum Poor, Reginald Marsh, Henry Mattson, Ernest Fiene, Judson Smith, Boardman Robinson, Heinz Warneke, Arnold Blanch, Howard Cook, Georgina Klitgaard, Arnold Ronnebeck, Clarence Carter, Peppino Mangravite, Edward Lanning, and Nicolai Cicovsky

Chaim Gross, Rockwell Kent, George Biddle, William Zorach, Waldo Peirce, Peter Blume, Aaron Bohrod, Milton Horn, Harry Sternberg, William Schwartz, Alfred Crimi, George Picken, Buk Ulreich, and William C. Palmer.

In the above listing may be found exponents of every school of artistic thought extant in America—conservatives, radicals, progressives, abstractionists, academicians, art-for-art-sakers, social protesters, American-sceners, dramatic-colorists, Prix de Romers, surrealists, and neo-classicists.

Court favoritism? Maybe. But find it!



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## THE READERS COMMENT

### Wherein "Select" Is Misunderstood

Sir: On page 10 of your April 15th issue is a reproduction of *The Checker Game* by Milton Avery, who is described in the article about his exhibition as "one of the select few among America's contemporaries represented in Dr. Albert C. Barnes' collection." If *The Checker Game* is typical of Mr. Avery, then I think less of your magazine if you classify him as one of our select contemporaries.

How can art schools and teaching artists impress upon students the importance of learning to draw when students go into the library and see such drawing as Mr. Avery's and then read that you consider him one of our "select." A slim chance to teach drawing after that! May I suggest that you take your April 15th issue, opened at page 10, to some public school and compare Mr. Avery's drawing to that of the second, third and fourth graders.

I'm not mad—just worried.

—VERNON KIMBROUGH, Pres.,  
Ringling School of Art

Ed.—Dr. Barnes' opinion of contemporary American art is not very flattering and he seldom buys an American painting. Scarcity, then, would seem to warrant the use of the word "select" in mentioning one of the few Americans selected for his collection.

### Consumed Their Energy

Sir: I note in the current issue of THE ART DIGEST, on the editorial page, this statement by Meyric R. Rogers of the City Art Museum of St. Louis: "It is interesting to note that the extensive employment of American artists on Government projects during the past few years has noticeably decreased the production available for exhibition purposes."

As a worker upon the Federal Art Project since its inception, I would like to say that the workers on this project are employed to the full extent of their time, most of us are expected to work 140 hours per month, which means at least 35 hours per week. This does not leave time or freshness for creative work—not that work on the project is not creative, but that the energy of the worker is consumed in the required number of hours to work. I think the explanation lies in this consumption of our time.

Incidentally, I do not believe that the Government Art Project has brought anything but benefit to artists and public alike. Undoubtedly there is some poor work. Have you ever seen an exhibition which did not include some? I never have, at home or abroad.

—DEWING WOODWARD, Florida

### Against Federal Art Bill

Sir: The high point of the Southern States Art League Convention, held in Montgomery, Ala., was the discussion of the Federal Art Bills, and while the point was made by several speakers that THE ART DIGEST had just announced that changes would be made to eliminate some of the objectionable features of these bills, it was felt by the delegates that there was no certainty that the final result would be satisfactory. So the Southern States Art League went on record against the bills as they stand at present.

—ETHEL HUTSON, Sec.-Treas.  
Southern States Art League

Helen Boswell and Paul Bird, Business Manager, Joseph Luyber, Circulation Manager, Esther G. Jethro.

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The Art Digest



# The ART DIGEST

THE NEWS MAGAZINE OF ART

VOL. XII

New York, N. Y., 1st May, 1938

No. 15

## Americans in Paris

ART produced by Americans from Colonial times to the present day has been assembled by the Museum of Modern Art for a showing at the Jeu de Paume Museum in Paris from May 24 to mid-July, at the invitation of the French Government. The exhibition, considered one of the most comprehensive showings of American art ever sent to Europe, will embrace not only painting, sculpture and the graphic arts but will also include large displays of architecture, photography and motion pictures.

The largest section of the 1,000-item exhibition will comprise nearly 200 oils and water-colors, 40 pieces of sculpture and 80 prints, the work of American artists during the last three centuries, 1609 to 1938. Mrs. John D. Rockefeller, Jr.'s famous collection has supplied the nucleus of a folk art display of 26 pieces, including paintings, drawings and work in wood and iron by American craftsmen and anonymous artists. In the print division will be examples by Currier & Ives from the Harry T. Peters collection, a set of Audubon Birds from John F. Wilkins; Whistler etchings; lithographs by George Bellows; and Mary Cassatt's color prints.

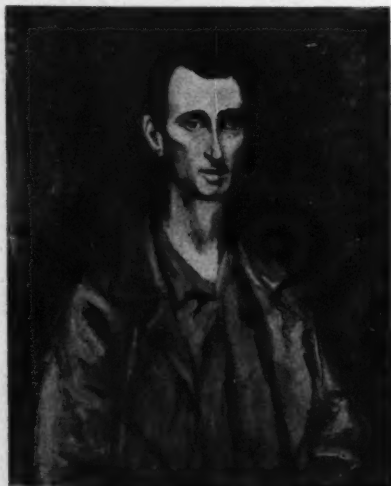
After giving an excellent background from the earlier schools, the exhibition will spread before European eyes a cross-section of American art expression as it is today. The contemporary paintings and sculpture were selected by A. Conger Goodyear, president of the Museum of Modern Art, assisted by Alfred H. Barr, Jr., the director, and Miss Dorothy C. Miller, assistant curator. They selected the following artists as representative of 1938 America:

Gifford Beal, George Bellows, Thomas H. Benton, George Biddle, Peter Blume, Ernest L. Blumenschein, Cameron Booth, Robert Brackman, Alexander Brook, Samuel J. Brown, Charles Burchfield, Paul Cadmus, Nicolai Cikovsky, Glenn O. Coleman, Francis Criss, John Stuart Curry, Stuart Davis, Charles Demuth, Preston Dickinson, Arthur G. Dove, Guy P. Du Bois, Louis M. Eiseneim and Lyonel Feininger.

Also Ernest Fiene, Lauren Ford, David Fredenthal, Walter Gay, William J. Glackens, Anne Gold-

[Please turn to page 23]

*The Man from Eden:* WALT KUHN  
Lent to Paris by A. Conger Goodyear



1st May, 1938



*Nude:* GRIGORY GLUCKMANN (France)  
Awarded the Watson F. Blair \$600 Prize

## Chicago Assembles World's Water Colorists

CHICAGO'S water color international, steadily progressing toward the position of worldwide importance now held in oil by the Carnegie Internationals, is being presented this year at the Art Institute of Chicago until May 30. More representative of world aquarelle production than any previous year, the exhibition comprises 540 examples from 14 countries—Bali, Bulgaria, France, Germany, Great Britain, Guatemala, Hungary, Ireland, Italy, Mexico, Poland, Russian, Spain and the United States. The series was inaugurated 17 years ago by the late Robert B. Harshe as one phase of a progressive program designed to encourage the careers of living artists.

The allotment of the prizes saw California's young group of water colorists carry off two of the three awards offered. To Millard Sheets of Claremont went the Watson F. Blair \$400 purchase prize for *Mystic Night*, a composition of women and landscape of unusual imaginative quality developed in blue-violet tones blended with brown. Sheets, a graduate of Chouinard School of Art, has at 31 already won thirteen important prizes and has work in 28 different collections. He is assistant professor in the department of art at Scripps College, Claremont. A separate room at the International is devoted to 22 of his water colors.

The William H. Tuthill \$100 prize for "meritorious work in pure water color" was awarded to Milford Zornes, also of Claremont and a pupil of Millard Sheets. His winning effort is *The Well at Guadalupe*, a composition of figures skillfully arranged in a landscape. Zornes was born in Oklahoma 30 years ago and has during the past few years won several awards in California shows.

The leading honor, the Watson F. Blair \$600 purchase prize, went to a foreign exhibitor, Grigory Gluckmann, Russian-born but a resident of Paris since 1924. His water color, entitled *Nude*, is a delicate yet forceful study of the nude in brown tones. Mr. Gluckmann received his art education at the Ecole des Beaux-Arts in Moscow, and is represented in the permanent collections of the Luxembourg, the Petit Palais and the Havre Museum.

A long range of media is included in this year's exhibition. While work in pure water color is in the majority, there are many examples in gouache, tempera, ink, wash, sanguine, pencil, scratchboard, charcoal, pastel and monotype. Technique ranges from realism to surrealism, attesting to the catholicity of taste of the jury: A. Lassell Ripley, Massachusetts water colorist; Edgar P. Richardson, assistant director of the Detroit Art Institute; and Julio de Diego, Chicago artist.

The French section includes characteristic work by Derain, Dufy, Gromaire, Laurencin, Edy Legrand, Louis Legrand, Matisse, Rouault, Segonzac, Utrillo, Jacques Darcy and Pierre Dubant. The German section, paced by three figure drawings by Carl Hofer, contains three of Nolde's expressionistic color patterns, four heads by Otto Dix, landscapes by Karl Schmidt-Rottluff and Max Pechstein, and a social subject by Kathe Kollwitz. Most of the German examples were entered by artists-in-exile.

The English examples attest the expert draughtsmanship of such men as Muirhead Bone and Edmund Blampied. The Hungarian, Aba-Novak, is exhibiting two works of unusual interest, the colors being superimposed over a brown pattern background. Boris Gri-



*Mystic Night*: MILLARD SHEETS  
Awarded Watson F. Blair \$400 Prize



*Seated Girl*: KARL HOFER (Drawing)  
Featured in German Section

goriev leads the Russian section with thirty gouaches exhibited in a separate room.

In the Spanish section, comprised of Caviendes, Dali, Miro and Picasso, may be found strange contrasts. Salvador Dali, who went Hollywood on the strength of the surrealist fad, is represented by a weird "portrait" of Mae West, lent by Mrs. Charles B. Goodspeed of Chicago. Miniature landscapes take the place of Miss West's come-up-and-see-me-sometime eyes. Caviendes, who fled Madrid when he saw his name on the Loyalist's con-

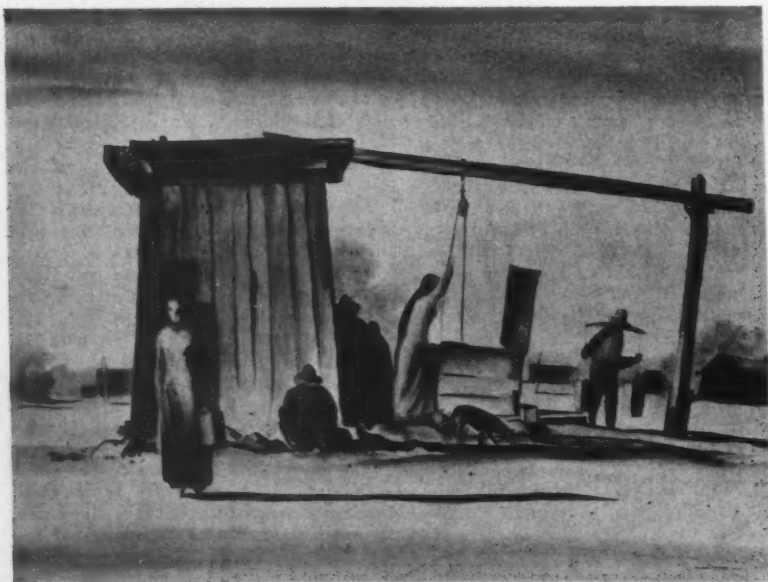
demned list, shows two Cuban scenes, *Angels with Music* and *Havana Widow*. Picasso, director of the Prado Museum in Madrid who aids the Loyalist cause from distant Paris, and Paul Klee, stenographic German, are among a small but representative group of abstract and cubist exhibitors.

Artists of the American section seem to be more concerned with a direct observation of nature than with an exposition of social problems—a leading subject in last year's show. There are many landscapes this year,

with dramatic subjects a favorite and those of California artists particularly colorful. In all, seventeen California artists are included. Figure drawings are especially proficient, representing such artists as Maurice Sterne, Bernard Karfiol, Isabel Bishop, Alexander Brook, Federico Castellon, Francis Chapin, Jon Corbino, Morris Kantor, Robert Philipp, John Sloan, Eugene Speicher, Leon Kroll, Jack Gage Stark, Albert Sterner, and Guy Pene du Bois.

While most of the water colors are of the transparent variety, such as A. Lassell Ripley's New England snow scenes and William Stark-weather's interiors, there are numerous examples which show the artists experimenting with opaque techniques. Humorous subjects are plentiful, coming from the brushes of Denys Wortman, Aaron Sopher, Walt Louderback, Sherman Ravenson, Peggy Bacon and Adolf Dehn. There are no signs of a weakening of the popularity of the "American Scene."

*The Well at Guadalupe*: MILFORD ZORNES. Awarded Tuthill Prize



### Virginia Scene Awards

Awards for the "Virginia Scene" annual exhibition at the Richmond Academy of Fine Arts, open until May 8, have been announced. First prize in oil went to Carson Davenport for his *Wild Ponies at Chincontague*. J. Stanley Collins received the second position with *November in Virginia*. In the water color division, Theresa Pollak's *Wind and Weather* placed first and Richard Leo Meagher's *Maggie Pruitt's House* second.

The judges were Miss Grace Pickett, president of the Studio Guild, New York, where the Academy held a group exhibition in January; Francis Speight, of the Pennsylvania Academy faculty; and Russell Parr, of the Federal Art Project.

*The Art Digest*



## WPA Sculptor Wins

IN A COMPETITION that drew entries from some of the nation's most famous sculptors, Thomas G. Lo Medico, comparatively unknown and a worker on the WPA Federal Art Project, has been declared the winner. For Lo Medico the winning of the Metropolitan Life Insurance Company's \$8,000 commission for a three-figure group to symbolize the average American family at the New York World's Fair marks a turning point in a career that developed under the government's art program.

During an interview the 34-year-old sculptor stated that he was partially indebted for his good fortune to "my sculpture friends for constant inspiration and constructive criticism, and to the Federal Art Project for the freedom from economic pressure which is necessary to an artist and encourages him to do his best work." A native of New York, Lo Medico studied at the Beaux Arts Institute. He was commissioned in early 1937 by the Treasury Section of Painting and Sculpture to execute eight sculpture reliefs for Wilmington, North Carolina; and was highly recommended in the Bronx Post Office competition.

The Metropolitan Life competition, the first open contest for art work for the New York fair judged on merit alone, attracted the attention of 256 sculptors from all parts of the United States and Canada and included every school from the classical to the ultra modern. Among the prominent sculptors competing were Robert Laurent, Maurice Sterne, Mahonri Young and William Zorach. The judges were A. Conger Goodyear (chairman), Edward M. M. Warburg, George Howe, Frederick H. Ecker and Dr. Louis I. Dublin.

Lo Medico's heroically-sized family group, executed in plaster, will be ten feet high on a base ten feet wide. When completed it will be installed on a five-foot pedestal and will dominate Metropolitan Life's exhibit at the Fair. The group may later be executed in bronze or marble and placed in a permanent location.

Awarded honorable mentions in the competition were William Van Beek and Albert Wein. Mr. Van Beek is another WPA sculptor, being a supervisor in the Federal Art Project sculpture division.

## For Us Disillusioned

"Take back your ten-tube set, Mr. Crosley!" Virginius C. Hall raises the cry in the *Bulletin* of the Cincinnati Museum, not because he has been in arrears on the time payments. He has been looking at some Currier & Ives prints.

"Bass Rocks, Little Boar's Head, the old swimming hole, the family smoke house are all stricken with the common complaint," he writes, under the heading *Prints for Disillusioned People*. "Strange new hussies litter the beaches where the nice people once bathed, dye-works have ruined the swimming hole, our old smoke house is about half the size it used to be. They have a filling station on papa's lawn."

Mulling over the various prints, Hall comes to Tai's *Catching a Trout* and, fresh from an unsuccessful machine age junket for trout himself (with no luck), he harangues the happy fishermen, "I could wring your complacent necks." Others bring a rush of nostalgic memories of Sunday walks, the old farm, pious people, good providers. How to take Currier & Ives prints? Take them lying down, advises Hall, preferably on a horse-hair sofa. "Enjoy them like a bundle of old letters."

1st May, 1938



Just Across the Street: LEE BROWN COYE

## Syracuse Gets a Coye, 'Pearl from WPA Oyster'

LEE BROWN COYE, first discovered under the Federal Art Project and twice a first prize winner in the annual exhibitions of the Associated Artists of Syracuse, has just been added to the permanent collection of the Syracuse Museum of Fine Arts, the initial museum to inaugurate a policy of collecting exclusively native American work. Coye's representation, made possible through the generosity of Mrs. T. R. Coward of New York, is a tempera painting entitled *Just Across the Street*. It was first sketched from the museum's new building and finished from memory.

In a recent radio talk, Prof. C. Bertram Walker of the Syracuse College of Fine Arts faculty described this canvas as a "picture of some rather old and dilapidated red brick buildings . . . Collectively they make a most interesting silhouette against a pale flat sky. The dominant color note is a common enough red, but beautifully modulated, completing a harmony in form and color which is extremely restful and satisfying.

Coye is largely self-taught, save for a single

season's work in the Syracuse University night school. Definite encouragement came when, working for the Federal Art Project, he completed a set of murals for the nearby Cazenovia Central School which were highly approved in Washington and won the individual praise of Hervey Allen, author of *Anthony Adverse*. The Syracuse Museum at that time was headquarters for 10 counties in Central New York under PWAP, and the selection of personnel was in the hands of Ethel Mundy, Elizabeth Hudson, Mary McMillan, Bennett Buck, C. Bertram Walker, Anna W. Olmsted.

"One of the finest results of the often misunderstood federal art projects," writes Miss Olmsted, director of the Syracuse Museum, in the *Syracuse Post-Standard*, "has been the unearthing of fresh unknown talent—nay, even genius—which otherwise must have languished until goodness knows when. And after painfully and meticulously opening one oyster after another so to speak, what rejoicing in the land over the finding of each individual pearl!"

## The Architects Meet

PAUL PHILIPPE CRET, Philadelphia architect, French-born and trained, received the highest honor bestowed by his profession in this country, the Gold Medal of the American Institute of Architects, at its annual convention this month in New Orleans. Carl Milles, Sweden-born and trained, and at present an instructor at Cranbrook Academy, received the Fine Arts Medal. Joseph H. Dulles Allen, founder of the Enfield Pottery and Tile Works, Enfield, Pa., was awarded the craftsmanship medal.

The institute's 70th meeting, under the leadership of Charles D. Maginnis of Boston, president, reported favorably upon the prevailing federal government activity in art, but decided that it was difficult if not impossible to mix art with relief. It took no stand on the bills proposing a Department of Fine Arts in the federal government.

The hasty and inaccurate restorations of historic buildings with the use of government relief money was scored, censure being particularly heavy on recent restorations "attempted" by the City of Philadelphia which in some cases constituted, according to one

member "historical falsifications." In some cases, where none of the original building remains, nor any indications of its plan, the restorations amount only to the architect's "pleasing fancy," stated the report.

## Colucci of Ischia

Vincenzo Colucci, a native of the celebrated island of Ischia in the Bay of Naples, is exhibiting impressionistic scenes of Italy and France in his first American show at the Reinhardt Galleries, New York. Calling him a "highly effervescent impressionist," Jerome Klein of the *New York Post* added: "Colucci has a good feeling for the difficult art of keeping the whole picture of a single piece, whether he creates a light iridescent marine or an occasional solidly worked still life. He is nowhere more brilliant than in the sparkling sketches of the Piazza San Marco."

The sculpture of Laurence Tompkins, who works in a modern manner while still retaining the tradition of the Florentine sculptors, is also having a first American showing at the Reinhardt Galleries until May 14. In some of the pieces a patina that may be likened to that found on Etruscan bronzes may be found.



## The Cloisters, Medieval Branch of the Metropolitan Museum, Opens in New York

DURING the hectic ages of western history when war, marauding, and despoilation were practically the only order of the day, small bands of peace-loving men gathered together into religious communes—monasteries—and preciously guarded the knowledge and art that is our heritage of today. After ten years of planning and building through the munificence of John D. Rockefeller, Jr., The Cloisters, a structure patterned after these medieval oasis, will open in New York, May 14, as the medieval branch of the Metropolitan Museum of Art.

The collection in the Cloisters, assembled by the late George Grey Barnard who died just as the museum was ready to open, is one of the finest medieval collections in the world. Cloisters from five French abbeys form the nucleus of the new building and it houses fragments of sculpture, architecture and other art which Mr. Barnard in turn saved from despoilation by French peasants, such as a 12th century head of Christ, rescued from a chicken house; and a slab from a knight's tomb which was used to support the side of a barn.

Mr. Barnard's collection was purchased for the museum in 1925 by John D. Rockefeller. Later Mr. Rockefeller presented the land in Fort Tryon Park and the money, \$2,500,000, for the building. The cloisters from Saint-Michel-de-Cuxa, Saint-Guilhem-le-Desert, Bonnefont-en-Comminges, Trie, and Froville, an original chapter house, a reconstructed chapel, a modern chapel in the Gothic style, and eight exhibition galleries comprise the

large new building, which, on the exterior is distinguished by a tall Romanesque tower.

Charles Collens of the firm of Allen, Collens and Willis of Boston prepared the plans and supervised the erection of the building. Perched on the summit of Washington Heights, at the far end of Manhattan, the museum overlooks the Hudson River and the Palisades.

In a monastery, the cloister refers to a four-sided garden enclosure surrounded by covered ambulatories which served to give sheltered communication to the different parts of an abbey which in the middle ages became a complex organism with chapels, refectories, dormitories, workshops and apartments. At the Cloisters, three of the enclosures contain gardens which recall the representations of manuscripts, paintings and tapestries of the middle ages. The Cuxa unit, dating from the second half of the 12th century comes from the Spanish border, in the Pyrenees. It suffered ruthless sacking first in the 17th century and later in the French revolution.

The Benedictine abbey of Saint-Guilhem-le-Desert was one of the most important in Southern France and was completed before 1206. It too suffered at the hands of the Calvinists and was sold during the French Revolution at which time it became a cotton mill. The cloister was later sold to a stone mason for quarry.

The buildings themselves and the architectural fragments form one of the most complete studies of medieval Romanesque and Gothic architecture and architectural sculpture on this side of the Atlantic.

## Barnard Dies

GEORGE GREY BARNARD, one of the nation's foremost sculptors, died of a heart ailment April 25 in New York, at the age of 74. His death came just before the public opening of The Cloisters, a branch of the Metropolitan Museum comprising a collection of medieval art originally assembled in Europe by Mr. Barnard. The sculptor's monumental *Rainbow Arch*, a monument to the futility of war upon which he has worked for 15 years, remains in his studio uncompleted.

Called "America's most monumental sculptor," Barnard first won international recognition with his colossal marble group now installed at the foot of the great stairway in the Metropolitan Museum. The group, inspired by Victor Hugo's line, "I feel two natures struggling within me," depicts two heroic nudes in struggle with one, the better nature, emerging victorious. The work shows Barnard's characteristic style, a sound naturalism, thorough craftsmanship, and the expressive use of the nude as a vehicle for his ideas.

The artist's most controversial work was a bronze figure of *Lincoln* unveiled in Cincinnati amid a storm of criticism. Barnard's naturalism in portraying "The Lincoln I know" aroused the anger of Robert Lincoln who said it was a disgrace to his father. Theodore Roosevelt called it "the living Lincoln, the one we know and love." When it was proposed that a replica be sent to London the critics protested so vigorously that it was sent instead to Manchester, while a statue of Lincoln done by Saint-Gaudens was installed in Westminster Abbey in London.

George Grey Barnard was born in Bellefonte, Pennsylvania, where his father was a Presbyterian minister. His boyhood was spent in Muscatine, Ia., where his passion for mounting birds, stretching the skin over a clay model, led to a desire to become a sculptor and he went to Chicago to enroll at the Art Institute. A marble bust of a child, sold for \$350, enabled Barnard to journey in 1883 to Paris, where he remained for twelve years. He studied under Cavellier at the Beaux-Arts and worked by himself, often under great privations.

Later, in America, Barnard served as an instructor at the Art Students League and settled in New York except for six years between 1904 and 1910 when he worked in France on the 31 life-size statues for the main entrance of the Harrisburg, Pennsylvania, State Capitol.

The *Rainbow Arch* is Barnard's largest and most ambitious work, a colossal epic upon the theme that war leads to the survival of not the fittest, but the women, old men and the children. The arch is now in plaster, 100 feet high and 60 feet wide and includes many groups and incidental figures, with the figure of Christ horror stricken in His contemplation. One group depicts the *Tragedy of the Brides*—eight life-size women with a dead soldier at the foot of each. Friends of the sculptor have expressed the hope that the plaster could be converted into marble and set up on a cliff overlooking the Hudson River.

### Kurtzworth's New Task

Harry Muir Kurtzworth, art director of the California Academy of Fine Arts, has been appointed to the Art Committee of the California Commission for the Golden Gate Exposition. This committee will select a representative exhibition of paintings and sculpture by California artists for next year's exposition.

THE CLOISTERS: Chapter House from Pontaut, Looking toward the Cuxa Cloister



## The Billings Hoax

WHO, AFTER ALL, was the joker and who the jokee?

Henry J. Billings, a conservative painter of Springfield, Mass., painted what he termed the worst possible picture of which he was capable (illustrated in the 15th March issue of *THE ART DIGEST*), submitted it to the annual exhibition of the Springfield Art League and, when the jury accepted it, resigned from the League in disgust. His object was to prove that exhibition juries "should be selected who have background enough to distinguish good from bad in modern art."

Now, it seems, the jurors—Dorothy Adlow, Max Weber and Jere Abbot—have been supplied with ammunition for rebuttal. *Time Magazine*, which also reproduced Billings' *They Who Weep* or *Opus No. 1*, subsequently published a letter from Paul L. Nothstein of Chicago which describes the source of the design. Mr. Nothstein:

"Here is an amusing footnote on the Billings affair (*Time*, March 28). The Art League of Springfield has an ace-in-the-hole, as the accompanying pages from *L'Illustration*, 1936, will testify. You may find artist Billings' *Opus No. 1* at the top of a very effective modern stained-glass window design by Georges Desvallieres. Joker Billings' little ruse loses much of its point when it is known that he borrowed his drawing and composition from a recognized modern French artist . . . The joke is on Billings . . . The jurors showed more discernment than anyone supposed; they saw the good of Desvallieres shining through the bad of Billings."

W. G. Rogers, critic of the Springfield *Union*, who earlier had referred to the Billings' painting as a "welcome surprise," wrote after publication of the Nothstein letter: "The first surprise, then, was on me; this canvas struck me as better than Mr. Billings' average. The second surprise was on the unhappy league and the distinguished jurors, all of them accused of indorsing as good modernist art what was, so Mr. Billings claimed, about the worst he was capable of. But the final surprise is on Mr. Billings."

"I don't know what this little three-part episode proves about Mr. Billings other than that, of course, it will be risky to accept other works signed by him for fear they may just be jokes again. Mr. Billings acknowledged to me yesterday that the Desvallieres work had served as an 'inspiration' for his painting, but he balked at the word 'copy.'"

"But it all proves something very interesting about modernism. It proves that modernism isn't, as is so often said deridingly, something any child can produce. If it were easy, a determined enemy of it would be able to turn out modernist pieces of his own. He wouldn't attack modernism by 'borrowing' from it: an attack 'inspired' in such faithful detail is really a compliment."

From the deep South comes still another reaction to the Billings hoax. R. H. McKelvey of the Bradenton (Florida) *Herald* asks: "How bad can a painting be? No worse than many seriously accepted paintings actually are, seems to be the answer. A recent issue of *THE ART DIGEST* relates a story of a painter of some local repute in Springfield, Massachusetts, one of those practical jokers with a flair for putting over a hoax on the public, who carefully designed and executed the worst painting of which he was capable. *THE ART DIGEST* reproduces the picture as a horrible example, but seems blissfully unconscious of the fact that other examples of modern art seriously presented in the same issue are as bad or worse."

"Perhaps *THE ART DIGEST* should not be



Portrait of a Venetian Senator: TINTORETTO

## Important Tintoretto for Frick Collection

TO GIVE representation to one of the most famous Venetian painters, Tintoretto, the Frick Collection, New York, has acquired his *Portrait of a Venetian Senator*, formerly in the private collection of Lord Duveen. This is the fourth acquisition this season by the Frick Collection, the three previously acquired paintings representing the French school: Boucher, David, and Cézanne.

The identity of the senator portrayed by Tintoretto is hidden beneath the obscurity of the centuries, though the picture itself has been well known. It has appeared twice in Royal Academy exhibitions of old masters, in

1875 and 1892, and was shown in the inaugural exhibition of the Art Gallery of Toronto in 1928. The canvas was at one time owned by the Duke of Abercorn.

The painting, showing a grave old statesman in heavily brocaded costume, with a glimpse of Venetian lagoon landscape in the distance, is done in the artist's mature style of bold and facile brush handling. The dark rich colors of the costume and background are relieved by a cool sweep of colors that depict the Adriatic distance. A galleon billows its sails in the foreground and San Giorgio Maggiore lies in the middle distance.

too severely blamed for reproducing many bad pictures, giving them serious acceptance in their columns. It is the function of the magazine to keep the public informed of what is going on in the art world, and the editors have little choice when distinguished juries award prizes to bad examples of modern art. The fault is with the juries. It is quite understandable that emotionally minded men, who compose some juries, find a thrill in creating a sensation by pinning an award to a grotesque or bizarre canvas. And alert artists, noting this inclination on the part of juries, proceed tongue in cheek to turn off the type of thing that they feel will be swallowed by the jury, hook, line and sinker. Thus a vicious circle is set up."

In conclusion Mr. McKelvey wrote: "Edgar Allan Poe defined genius as the power to excel in every undertaking in whatever field. It is to the painters who have excelled in

the fundamental arts of drawing and realistic portraiture that the privilege of playing with the tendencies of modern art comes as a legitimate line of experimentation. Awards to dabblers without sound background are doing much to disturb public confidence."

The original of *They Who Weep* (*Time* title) or *Opus No. 1* (*ART DIGEST* title) is now in the permanent collection of the editor, a gift from the artist.

### To Sell 1915 Fair Art

All the plaster statues of nudes, sea lions, the *Spirit of San Francisco*, the *Spirit of Digging the Canal* and other such fine art used at the San Francisco Panama Exposition in 1915 are to be sold, after reposing these many years in the City Hall cellars. It is expected that San Francisco night club owners in search an uplifting decor will be among the heavy purchasers.





St. Joseph: JUSEPE DE RIBERA (After Restoration)

## Ribera, Reborn Through the Restorer's Magic

FLOWERS, made to bloom this Spring on a dirt-encrusted old master painting in the Brooklyn Museum, have brought to light an unknown figure subject by Jusepe de Ribera. The picture was given to the museum in 1911 by George D. Pratt and until this year it was neglected. Through the teamwork of John I. H. Baur, curator of paintings, and Sheldon Keck, restorer, the picture has been identified as a figure of St. Joseph.

Examination of the painting under X-ray revealed the flowers at the end of the rod held by the figure. They had been painted over at some time when the painting had been restored. Removal of the varnish and over-paint brought out the flowers and also Ribera's signature and revealed a figure done in a typical mature baroque technique, called *alla prima*, in which the pigment is applied wet on wet without taking time for the layers to dry.

The curator, searching through the history of Ribera's career, was able to identify the painting as having been done between the artist's first and second periods, in the 1630's. A careful study of 17th century popular iconography indicated that it is an illustration of the apocryphal story of St. Joseph's suit for the hand of the Virgin. While presenting himself with other suitors Joseph found his rod bearing flowers—an indication of Divine favor. Though Aaron's rod also bore flowers, the greater popularity of Joseph in the Jesuit orbit indicates that Joseph was Ribera's intention.

The painting has all of the characteristics

of Ribera's theatrical conceptions in art with a strong play of light on the forehead, face, and expressive hands as the Saint looks up and beyond in a transfigured pose. Its history goes back to 1904 when it was in the Blakelley collection and sold at auction at the American Art Galleries.

### Iowa's Contingent

The ten paintings picked for awards at the Iowa Artists exhibit at Cornell College last month will form the nucleus of the Iowa section at the All States Art Exhibition in New York next month. Leading the contingent is an oil by Howard C. Johnson, *Abandoned Quarry*, winner of the first prize.

Dan Rhodes' *Hod Carrier* was awarded second prize, and honorable mention was given to the remaining eight artists by a one-man jury of award, Edmund Giesbert of the Chicago Art Institute. These were: *Intersection* by Ruth Cerrens, *Country Road* by Louise McBroom, *Amara Funeral* by Carl Flick, *River Bend* by Marvin Cone, *Dynamiting the Ice Jam* by Harry Donald Jones, *Main Street, Mt. Vernon, Ia.* by Alice Andrist, *Hilltown* by Grace Kegley, and *Iowa Barns* by Elmer J. Porter.

A popular poll of visitors gave first place to the jury's second prize winner, *Hod Carrier* by Dan Rhodes, and honorable mention to Marvin Cone, Carl Flick and Nama A. Lathe, head of the Cornell College art department and director of the exhibit. The Governor's Committee will make the final selection.

## Architectural League

AFTER a quarter century of surveying the work of only metropolitan New York architects, the Architectural League of New York has arranged as its 52nd annual, current until May 12 at the Fine Arts Society galleries, a gargantuan exhibition of 1,500 items presented as a regional survey of the nation.

The exhibit includes mainly photographs of architectural achievements ranging from memorials to sewage disposal plants, architectural sculptures, paintings, crafts, models, and renderings. Out of the bewildering array emerge several broad generalizations concerning the state of architecture in America. The battle of modernism versus historical styles is raging full force throughout the country as well as right on Fifth Avenue, New York. The sleek modern Corning Glass building on Fifth Avenue is matched by a new minuet in brick, the Georgian Stouffer's Restaurant on the same avenue.

The restorations are commanding attention, mainly through the extensive work being done at Williamsburg and at Princeton where entire villages are transformed back into an assumed historical dress. Official architecture, particularly municipal architecture, is becoming simplified and more expressive of modernism, though modernism is most evident in scattered small residences and in hospitals, hydro-electric plants, spa architecture and night club buildings. The predominating material, in spite of great expectations for the "new materials" remains brick. It is used invariably on large housing projects.

The awards reflect these various trends. No gold medal was awarded in architecture. Three silver medalists among the architects were: Aymar Embury, II, of New York for his designs for the Triborough Bridge and the New York Zoo; to Perry, Shaw & Hepburn of Boston for their design for the Williamsburg Inn, Williamsburg, Va.; and to Richard Koch of New Orleans for several residential projects.

Other prize awards were: gold medal in sculpture for the heroic granite *Peace Memorial* for the St. Paul City Hall by Carl Milles; the Henry O. Avery prize (\$50) for small sculpture, to Perna Krick, Baltimore; gold medal of honor in design and craftsmanship in native industrial art, to Henry Varnum Poor for ceramic designs; honorable mention in sculpture to Henry Kreis for his group, *Neighbors*; honorable mention in landscape architecture to Charles F. Gillette.

Honorable mentions in decorative painting went to Dean Cornwell for his Treasury Art Project mural in the Nashville County Court House and to Eric Mose for his W. P. A. mural in the Lincoln Hospital, New York; the Birch Burdette Long prize (\$100) for architectural renderings to Theodore Kautzsky; honorable mentions in architecture for "works of minor importance" to Mott B. Schmidt, and Reinhard & Hofmeister, of New York, and Wyeth & King of Palm Beach; honorable mention in architecture for works "of major importance" to William P. Henderson, Santa Fe; A. E. Doyle Associates, Portland, Ore., and Bebb & Gould, of Seattle. High commendation went also to H. Roy Kellev, Los Angeles, and to Cameron Clark, New York.

Compared with the run of mill art shows on 57th Street, the sculpture, painting and crafts exhibits are far below par with the only explanation lying in the fact that the artists apparently do not submit extensively to this exhibition. The installation, an heroic attempt in the din of 1,500 items clamoring to be seen, suffers from cramped space.

The Art Digest



## Dehn Turns to Color

ADOLF DEHN, best known for his witty comments and elusive Minnesota landscapes in lithography, has in the past year or so turned to color with as much enthusiasm as he felt working with the lithographer's crayon. His first exhibition since 1932, at the Weyhe Galleries, New York, until May 7, is composed of these recent water colors of Mid-Western landscapes. Although the satirical touch is largely absent from Dehn's new work, design and mood, important factors in his black and white work, are still in evidence.

The critics were of the same opinion as Carlyle Burrows of the *New York Herald Tribune*, who remarked: "Some of these landscapes are so stirring in mood and color that one wonders why Dehn never thought of using water colors before." Even though there might be debate as to the possibility of Dehn having all this while missed his vocation, the lithographs and drawings need not be pushed aside to make room for the water colors, according to Edward Alden Jewell of the *New York Times*. "There is room in Dehn's art for them all. But these water colors—some so beautiful and not one that lacks in expertness—do take the breath and shape the response to exclamation, first because they are unexpected and then because, at their best, they attain so high a pitch of lyric freshness."

In this group of water colors "that brings Dehn quite to the fore as an accomplished, powerful, imaginatively keen exponent of another medium," Mr. Jewell finds that "here is an artist who must be approached anew. Adolf Dehn has proved himself in another field and his art is thereby deepened and enriched."

"Have you ever heard a Viennese play the piano? Or have you heard a Strauss waltz?" asks Henry McBride of the *New York Sun*. "That is the way Adolf Dehn plays . . . Or perhaps he did. Now, his motions are much curtailed, and for the better. The new water colors still have sweeping tones but not to their detriment. Adolf Dehn has been painting out west in Minnesota where he was born and the winter snows out there took the Viennese out of him very considerably. He paints them soberly, respectfully and quite nicely. People will like them. Somewhere in the mountains, in the summer time, Dehn came up with a thunderstorm that perfected his knowledge of the use of water color."

*Farm by the Lake: ADOLF DEHN (Water Color)*



1st May, 1938



*Fairfield Beach: THOMAS DONNELLY*

## Thomas Donnelly in New York "Solo"

BEFORE winding up the season with their annual Summer group show, the Marie Harriman Galleries, New York, are presenting a final one-man exhibition of oils and water colors by Thomas Donnelly. Donnelly, who worked for several years in the art departments of the *Washington Post* and the *Washington Times* after a year in the A. E. F. and a period of study at the Art Students League under John Sloan, is now working on a government mural for the Mt. Kisco (New York) Post office.

Like George Picken who preceded Donnelly on the Harriman walls, the artist likes as subject material bridges, freight yards and construction work, composed, however, with more definite patterns. Subdued color with an unusual aptness for handling the foliage and earth tones are marked features in Donnelly's landscapes. Donnelly shuns blue skies, preferring gray-day effects or clustered clouds across a murky sky. Roads curving up hill and streets leading out from a small town are popular subjects in the exhibition, which continues until May 7.

"There is no faddish nonsense in the landscape work of Donnelly," commented Henry McBride in the *New York Sun*. "It is straightforward, honest and sincere. In addition, it is well-painted, in a solid manly style." All

this Mr. McBride feels is enough to launch the artist well into public favor, but there seems to be little praise of Donnelly. "This convicts us of hypocrisy and it is high time we are shown up," added this critic. "The fact is that most picture-buying is the result of hurrahs, and the hurrah kind of pictures are not easy to live with, once they are bought, and are sooner or later discarded for the sensible, sincere kind that Donnelly paints. His quiet tributes to nature are the kind that make their way slowly."

## Buffalo Acquisitions

EXHIBITING its season's crop of acquisitions all at one time, the Albright Art Gallery, Buffalo, has on view an art exhibition that leaps gracefully about among art periods, styles and media. The bulk of the acquisitions are sculptures, thus augmenting a department already notable at Albright.

A second century Roman sarcophagus, a fragment of a limestone stele of the 18th Dynasty of Egypt, showing Akhenaton praying to the sun (the world's first major heresy); an alabaster figure of one of the really Summerian dynasty; one of the earliest known African pieces, a 16th century wood portrait of the *Priestess of the Yewe*, an Aztec *Goddess of Flowing Water* in volcanic stone; and a French Congo mask form the rich additions in sculpture.

Claude Lorrain's *Philip Baptizing the Eunuch*, seen earlier this year at the Claude exhibition in New York at Durlacher Brothers, is one of the new paintings; the other, a well preserved Fayum *Portrait of a Man*. Among the drawings are Constantin Guys' *Girl at the Window*, and Caneletto's *View of St. Paul's Cathedral through an Arch of Westminster Bridge*; and an anonymous Italian work of the Tuscan school portraying *Scenes from the Legend of a Holy Hermit*, dated 1417. A large group of the lesser arts—a pre-Inca vase, laces, wall paper, and American Indian crafts—are also included.

## Brooklyn's New Chiefs

Laurence P. Roberts and Albert N. Henricksen will serve as joint acting directors of the Brooklyn Museum in place of Phillip Newell Youtz, director, who recently resigned. Both Mr. Roberts, who is curator of Oriental arts at the museum, and Mr. Henricksen, superintendent of the building, have acted in this capacity during Mr. Youtz's absences.



*Destination Unknown:* MAYNARD DIXON. "This figure has the stumble of the man past 50 who has slept too often out in the wet"—M. D.

## Dixon Went Back Home "To Do Honest Work"

HAVING CONCLUDED his group of San Francisco waterfront strike pictures, powerful social commentaries because of their very restraint, Maynard Dixon has embarked upon a "Homeless Man" series, pictorial descriptions of the prevalent California scene of migratory workers, dust-bowl refugees and "bindle-stiffs" who are as typical Western figures as the frontier and cowboy characters of earlier and more romantic days.

These paintings, together with recent landscapes from Nevada and Utah, have just been exhibited at the Stendahl Galleries, Los Angeles, and brought from Arthur Millier of the Los Angeles Times the statement that Maynard Dixon is "the arid Southwest's most authentic interpreter in paint." Dixon's country, continued Mr. Millier, "begins where air is dry and earth's bones stick through its skin of mesquite and chaparral. He paints with a temper that matches its ocean-like rolling vastness, its severe but subtly articulated forms and surfaces, its clean air and intense blue sky.

"His painting is a silent rebuke to the phony desert romancers. He loves the land so well that close analysis of its line, tone and color cannot chill his ardor for it. He can paint it impersonally because he no longer knows where Dixon ends and West begins."

In 1912, at the end of five years of successful illustrating of western stories in New York, Dixon plotted the future course of his career with these words: "I am being paid to lie about the West, the country I know and care about. I'm going back home where I can do honest work."

At 63, comments Mr. Millier, "Dixon is still scrupulously honest about his work and country . . . Dixon is not sentimental about the 'passing of the range,' though he was born and raised in the Miller and Lux empire of cattle ranches. His West is more than picturesque cowboys. It is a land in which man can rise to a fine pitch of self-reliant freedom and dignity, and in that spirit he paints it."

Describing *Destination Unknown*, repro-

duced above, Mr. Millier writes: "And so deeply did the sight of latter-day economic victims, tramping desert ties, impress Dixon that this fine subject of a tramp has been painted three times. He does these things without false dramatics and they are the stronger for it. They are not rancorous. But they question."

## Randall Davey at the Races

Randall Davey, sportsman artist, best known for his pictures of race track activities and duck hunters shooting in the marshes, is exhibiting recent paintings and pastels at the Kraushaar Galleries, New York, until May 14. The excitement of the race track, with the horses restless at the start of a race or straining down the home stretch, is best portrayed in the pastels, many of which indicate Davey as a contender for the title of the "Degas of America." For further excitement the artist includes a couple of bull fights.

Among the oils may be found more ambitious figure studies in which Davey's sturdy American qualities are joined with steady concentration and competent workmanship. A cosmopolitan touch is found in *Rosie*, two solidly-built girls sipping cocktails at a table.

## Virginia Berresford

Restless movement translated in a simplified manner seems to be the keynote of Virginia Berresford's water colors, on view at the Marie Sterner Galleries, New York, until May 7. A dolphin riding the waves, palms tossing in the breeze, a hint of a hurricane and happy Negroes: "truckin'" or doing the "Suzy Q," are the main themes. The same restlessness of surging waves, so much favored by the artist, is also felt in the flower pieces.

A quiet touch, however, is found in the sparsely composed studies of dunes and skies, lonely stretches of sand, and the picture of a single shell lying on a deserted beach.

## Sculpture in the Sun

THE Outdoor Sculpture Show, which opened modestly enough the beginning of April in a vacant corner lot at Park Avenue and 39th Street, has turned into one of the biggest art events to hit New York since the famous "five miles of art" captured so much attention at Rockefeller Center some years back. During the first 12 days 19,000 visitors saw the array of nudes, animals and other figures installed in a lyrical setting of gravel and greens towered over by Manhattan tall buildings. Demonstrations given each afternoon add to the appeal of the display.

An enthusiastic band of sculptors, representing probably the best in progressive sculpture in New York, got together a year ago and formed the Sculptors Guild, after which they proceeded to find out just what was wrong with sculpture exhibitions. Their work really belonged outdoors, but at the same time they rebelled against the works in public parks—slender and gracefully drooping nymphs, generals astride rearing horses and portrait busts made indistinguishable by weather and bird life. Instant success has greeted their first endeavor to give sculpture a proper showing (see cover of this issue).

The assembling of the show was not an easy task, according to exhibition committee chairman, William Zorach. Worst of the obstacles was the April blizzard that brought snow, rain and then mud. Four tons of gravel eliminated the mud, but there remained the conflicting personalities of the exhibition. "Its been a race against time and temperament," added Zorach. "Imagine a group of sculptors, men and women, each with distinctive and definite ideas about art agreeing on the arrangement of 100 exhibits. Imagine what happens when an indignant member finds fault with the location of a ton of statuary."

Despite a prevalence of feminine nudes (either having an adolescent slenderness or overflowing with fecundity), the show is a contrasting one with classical realism, conservative progressiveness and mild abstractions combined together. More decorative than academic, the exhibition is made up mostly of granite figure subjects treated with simplified planes, sensitive portrait work and diverting compositions of fantasy and humor. "Despite some absurdities," said *Time* magazine, "and a monotonous tendency among neo-archaic stone sculptors to leave their forms looking only partly chewed, able and varied work was on hand by Sculptors William Zorach, Warren Wheelock, Harold Cash, Herbert Ferber, Jose de Creeft, Chaim Gross, Maurice Glickman, Hy Freilicher, Berta Margoules, Concetta Scaravaglione."

So discriminate and so well arranged is this group of sculptures that it seems unfortunate that the Outdoor Painting Show in Washington Square cannot reach the same high degree of excellence instead of being turned into a side-walk bazaar. This first exhibition by the sculptors points the way to what can be done in presenting art to the masses in a dignified and representative manner.

The critics joined the reporters and news editors in handing out hearty applause. "These adventurers," wrote Edward Alden Jewell of the *New York Times*, "by setting up their First Membership Exhibition under the loftiest roof of all, have demonstrated that sculpture is an outdoor art . . ." The show being such a "great success," adds Mr. Jewell, has turned this particular corner into "one of the most popular and delightful spots in New York . . . A hearty 'Thrice Welcome' to the Sculptors Guild, with its preamble and its proof."



## Venice Biennial

LEADING PAINTERS of the present and past generation as well as contemporary etchers and lithographers will represent the United States at the 21st Venice Biennial, under the auspices of the Grand Central Galleries. The Venice Biennial, one of the largest international exhibitions in the world, remains open during June, July, August and September.

Two years ago America's participation in this event was cancelled because of the rental issue then being argued by the Society of American Painters, Sculptors and Gravers, whose members withdrew their work, and the American Artists' Congress, which led a revolt against exhibiting under Fascist rule. This year, however, the sponsors have solved the problem, and America is represented by 34 painters and 21 printmakers.

Among the painters, 24 are living or dead members of the National Academy; 13 of the 21 printmakers are academicians. The tone of the Venice Biennial is consequently more conservative than that of the exhibition arranged for Paris by the Museum of Modern Art, wherein considerable stress is laid on American primitives (see page 5). The two exhibitions should give Europe a good idea of American art as it was and is.

Painters at the Venice Biennial: Winslow Homer, George Inness, Thomas Eakins, George Bellows, Robert Brackman, Jon Corbino, Wayman Adams, Ernest L. Blumenschein, Ralph Blakelock, Andrew Winter, George Elmer Browne, Jonas Lie, Randall Davey, Arthur B. Davies, Jerry Farnsworth, Frederick J. Waugh, George Luks, Charles H. Davis, Nicolai Fechin, Frederick Frieseke, Hobart Nichols, Walter Ufer, Albert Sterner, Childe Hassam, John Sloan, Robert Henri, Leopold Seyffert, Robert Philipp, Eugene Higgins, John C. Johansen, Hovsep Pushman, Albert P. Ryder, Chauncey F. Ryder, Elmer Schofield.

Etchers and lithographers: Wayman Adams, John Taylor Arms, Alfred Barker, Frank W. Benson, Kerr Eby, Nicolai Fechin, Childe Hassam, Arthur Heintzelman, Eugene Higgins, Victoria Hutson, Paul Landacre, Armin Landeck, Martin Lewis, Thomas Nason, Ernest D. Roth, John Sloan, Albert Sterner, Stow Wengenroth, Maestro Valerio, John Winkler, Charles Woodbury.

*Laborers Resting:* EUGENE HIGGINS. Included in the Venice Biennial



1st May, 1938



*The Grand Salon, Musée Jacquemart:* WALTER GAY  
Lent by Clarence L. Hay

## Memorial to Gay, "Painter of Empty Rooms"

A MEMORIAL SHOW of the interior paintings of Walter Gay, expatriate American artist who died in France last July, has been arranged at the Metropolitan Museum during May. The artist lived for more than 60 years in France, having left America at the age of 20 in 1876, the year of the Centennial Exposition in Philadelphia, and returned to his native land only for brief visits. Gay's character not only as a painter but as a collector is reflected in the Metropolitan's 34 exhibits.

Gay was especially interested in capturing the ornate grace of 18th century French interiors in canvases far removed from stylized architectural renderings. His fondness for light and color is seen in these rooms of gold and rose, blue and green, distinguished by the sunlight shining through long French windows, or the muted light coming through

Venetian blinds. Gay's skill is best seen in his painting of paneled walls, the sheen of satin upholstery, reflections in mirrors, and the gleam of polished furniture. Occasionally a rumpled rug or a dented pillow relieved the stiffness of the setting.

"Much has been written of Gay as a painter of empty rooms," writes Josephine Allen in an appreciative article in the museum's *Bulletin*. "But we must not forget the eye of the beholder; the artist was in those rooms and beheld beauty in them. He loved the delicacy of the moldings of 18th century paneling, the curves and gloss of a commode or chair. If he had been asked to paint a room of modern chromium and glass decor, his skill would have been adequate, but his heart would have rebelled and the result would have been perfunctory."

"Gay succeeded in creating something new in the way of a subject for paintings. His pictures are not only records of a past culture, but give the impression of rooms which are still lived in and enjoyed. There is no feeling that they are settings for a costume play. Without seeing their tenants we still feel confident that these rooms are warmed by the presence of the cultured, sophisticated society of the present, not the ghosts of bygone days."

The collection of old paintings and rare drawings gathered by Gay has been presented to the Louvre by his widow, Mrs. Matilda Travers Gay. Outstanding pieces are Lancret's painting, *The Mechanical Doll*, a series of drawings by Michaelangelo, Montegna, Perrugino, Van Ostade, Van Goyen, Ruysdael, Boucher, Fragonard and a carefully selected group of French primitives of the 15th century.

### "Collectors" to Meet May 10

The Collectors of American Art will hold their annual meeting and distribution of paintings and prints to members Tuesday evening, May 10, at 8:30. The place will be the society's headquarters at 38 West 58th Street, New York. All members are invited to attend.





*The Jury:* CHARLES A. HUGHES



*Nitzhia:* ARLINE WINGATE

## Independents, Apparently Tamed, Stage Their Annual Free-for-All

NEAR the close of one of the busiest art seasons New York has witnessed comes the annual exhibition of the Society of Independent Artists, on view at the Grand Central Palace through May 18. As usual there are no prizes and no jurors and anyone with a spare \$5 can be represented on the walls of the alphabetic stalls—conditions that annually bring forth a rare assortment of creations by housewives, doctors, lawyers, blacksmiths, carpenters and mechanics.

News this year is centered around the inclusion of the work of Paul Gauguin, nephew of the famous French artist, who has sent three block prints from Oslo, Norway. Wild art that used to produce a laugh now and then is absent, for the Independents have settled down quite tamely into a scramble of half-good, half-bad art. Attacks are still being made against Hitler, Mussolini and Hearst, the latter in a canvas labeled by J. Aynam *Hellhound No. 1 Pit No. 1*, and as usual there are the same shell-pink nudes lying against pastoral backdrops, pictorial villages, primitive art and picturesque models posing in chromatic clothes with pink cheeks and staring eyes.

Imitators of the great and near-great in art are again in evidence with techniques so similar to America's popular artists that a quick glance at the signature is needed to erase the doubt that it might be the master's work and not the follower's. The maelstrom of Manhattan, the unrest of humanity and various political issues are also favorite topics among the amateurs as well as the

professionals. The largest painting on view is the Rousseau-like jungle scene by Hugo Gnam, Jr., while the highest priced work is the \$10,000 *Negro Baptism at the Bend* by Conrad L. Schoop, a St. Louis real estate man, who has been devoting "more and more time to painting." Primitive paintings by the late Emile Branchard and two portraits by the late George Gershwin, who was first represented in the Independent shows, add further interest.

Satire against the art and music worlds sparkles in Charles Hughes' pink, haunted faces in *The Jury* and *The Prodigy*. Grace Swank, a trained nurse who goes around painting operations, exhibits two works, while A. Iaricci, whose favorite recreation is "looking with my naked eye into the sky to detract my sight and mind from the barbarism of the civilized race," has two paintings in the wavy-line technique. Henry Grub leans toward the Ivan Albright school of painting life-scarred women. S. Horace Pickering paints a collection of starry-eyed actresses in *The Twelve Most Beautiful Women in America*, and Harnly Perkins shows a lavish and coy \$50 *Sleeping American Beauty*.

Other interesting items are Philip Evergood's *Dance Marathon*, Dorothy Lubell Feigin's river scenes, Charles Cagle's *Bourgeois Butchers*, the piled up Metropolitan *Temples of God and Gold* by Frederick Detwiller, Irwin D. Hoffman's mine workers, the upstairs view of *Macy's Thanksgiving Parade* by Dorothy Eisner, the clowns of Martin Rosenthal, the two compositions by Paul Gal-

done and *Belchertown Fair* by Dorothy Eaton. Other professional selections are by Arthur Faber, Pearl Degenhart, Ebbitt A. Levitz, Paul Meltsner, Mary Hutchinson, Milo Kinner, Fred Gardner, Charles Harsanyi, Margaret Huntington, Angelica G. Conrad, Grieg Hovsep Chapian, Emanuel Romano. Sculpture, once again, makes a good showing.

## Colorful Guatemala

HAVING PAINTED the green fields and water fronts of New England for years, Alice Judson has now turned to the exotic coloring of sunny Guatemala for her subjects. A display of recent water colors at the Babcock Galleries, New York, until May 7 shows the effect this change of scenery had upon the artist. These street scenes dotted with dark-skinned natives selling their wares under tents or on sun-splashed steps, are carefully but not meticulously painted. Miss Judson's chief concern seems to have been to capture the atmosphere of this radiant land where the sun nearly always shines. Detail is lost in a suffusion of rich color, but characteristic land marks lend authenticity to the compositions.

To Howard Devree of the *New York Times* "these are not mere perfunctory travel sketches. Miss Judson presents soundly constructed papers in which she has deliberately keyed down her color to avoid mere tropical flamboyance of effect and yet has caught a tropical spirit in the work." In discussing the artist's "pictorial loot," brought back from "the latest find of the unspoiled picturesque," Melville Upton of the *New York Sun* said: "In these, Miss Judson still declines to take many liberties with nature and apparently keeps her emotions pretty well in hand, as befits a stranger in a strange land."

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Freight: JOHN C. PELLEW

## Three New Yorkers—Goldthwaite, Brecher, Pellew—Enter Metropolitan

THREE PAINTINGS by New York artists, the first acquisitions from the George A. Hearn fund to be announced this year, have been purchased by the Metropolitan Museum of Art. The canvases are a still life *Window at Night* by Anne Goldthwaite, *Portrait of a Man* by Samuel Brecher and *Freight* by John C. Pellew. With the exception of American-born Anne Goldthwaite, a native of Montgomery, Ala., the artists are adopted sons of America, Pellew having been born in Cornwall, England, and Brecher in Austria.

This is the first painting by Miss Goldthwaite to enter the Metropolitan, although the museum owns a number of her prints. She has exhibited her work frequently in New York, where her last exhibition was held in March at the Macbeth Gallery. Brecher's portrait is his first work to be acquired by a museum. The artist studied at the National Academy of Design for four years, and then for three seasons worked under Charles W. Hawthorne. Brecher held his first exhibition at the A. C. A. Gallery, of which he was a founder, in 1935. The Hudson D. Walker Galleries, from whom the museum purchased the painting, gave him his second show this February.

Pellew's painting of a speeding freight over Hell Gate Bridge is also his first museum representation. This artist, who earns his living as a layout man with the publishers, Street & Smith, paints chiefly on Sundays and during summer vacations. After the World War, at the age of 17, Pellew came to America and became a citizen. In 1934 he had his first show at the Contemporary Arts where his second exhibition is now current until May 7.

Howard Devree of the *New York Times*, who remembered Pellew's first show as one of the best ever held at Contemporary Arts, wrote of his industrial and urban landscapes of New York and vicinity and vignettes of the Cornish coast: "Pellew's canvases are

forceful and sturdy. His trains and grain elevators and 'El' structures have solidity. His grim apprehension of marsh and wilderness is uncompromising. With strength and forthrightness he sets down his comment in a kind of emotional detachment."

"Having developed his style and extended his range of subjects, it is a more mature

show than the last one," commented Carlyle Burrows in the *New York Herald Tribune*. "Technical richness is much in evidence throughout the show," said Jerome Klein in the *New York Post*. "The part that still leaves something to be desired is the artist's handling of the figure in relation to landscape. It doesn't quite click."

## Cause for Optimism

"THE BOOK TRADE has lost something of its humility," according to Philip Brooks, *New York Times* commentator on rare books, in reviewing the sale of Part I of the famous Bishop library. Part II, taking alphabetically the items in the late Mr. Bishop's library from I to Q is being sold at the American Art Association-Anderson Galleries as this issue goes to press.

"There had been anxious days last month," wrote Brooks, "when the sober-minded were asking how it would be possible for the market to absorb the fabulous riches of the Cortlandt Field Bishop library. There was little cause for optimism then. The business outlook was not a happy one, industrial charts were curving downward perilously, and book sellers were finding collectors scarce and shy."

"All doubts were resolved three weeks ago in the six historic sessions when the books and manuscripts in the first part went under the hammer to the tune of \$325,000. Whether the success of the occasion was due to the well known managerial skill and showmanship of Mitchel Kennerley, to the widespread good will the auction engendered, or to a general recognition of the inherent and enduring value of fine books, the sale did take on some of the aspects of a revival meeting. It served to

revive the tenuous notion that good books would sell anywhere. Competition from abroad, notable England and France, figured largely in the results, although the lion's share went to American dealers. It is undeniable that the sale gave an impetus to book buying and caused an increased respect for books as commodities."

The final section of the Bishop library, Part III, will be sold early next Fall.

Following are a few of the prices just announced for Part II:

Manuscript of <i>The Romance of the Rose</i> , French, early 16th Century. Executed for Francis I by Girard Acarie (Richard Wormser) .....	\$9,500
French 15th century manuscripts <i>Book of Hours</i> with 21 illuminated miniatures from the Holford Library (New York Art Dealer) .....	4,200
The Pembroke manuscript <i>Book of Hours</i> , circa 1440 (Gabriel Wells) .....	14,250
<i>Book of Hours</i> , French, middle 15th Century, from the Hoe Collection (Dr. A. S. W. Rosenbach) .....	4,700
Manuscript <i>Book of Hours</i> , French, early 16th century, attributed to Geoffrey Tory (Dr. A. S. W. Rosenbach) .....	18,000
Kelmscott Press, <i>The Works of Geoffrey Chaucer</i> , 1896 (Barnet J. Beyer) .....	6,100
<i>Lancelot du Lac</i> , manuscript in French, written on 382 leaves of vellum, (Dr. A. S. W. Rosenbach) .....	16,500
Ben Jonson's copy of the first edition of <i>Montaigne's Essays</i> (Chaucer Head Book Shop) .....	3,900
Total for Part II .....	\$209,287.50
Total for Part I .....	\$325,932.50
Total for Parts I and II .....	\$535,220.00

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*Ariadne*: JOHN VANDERLYN. Lent by Edward Coykendall

## Kingston Remembers Her Son—Vanderlyn

THE SAGA of an early American artist who dreamed ahead of his time is being retold this month at Kingston, New York, where a large and important loan exhibition of the work of John Vanderlyn will be on view from May 6 to 20. In the historic Senate House, a low stone building where the first senate of the State of New York adopted the constitution, will hang nearly 50 works by Kingston's native son, including a number of locally owned canvases never publicly shown. Negotiations are underway to secure the loan of *Marius Amid the Ruins of Carthage*, Vanderlyn's most famous picture now in the De Young Memorial Museum, San Francisco. The famous *Ariadne of Naxos* in the Pennsylvania Academy is too large to be included, though a variant of the same theme (clothed) is loaned by Edward Coykendall, president of the Senate House Association.

Vanderlyn was beset all his life by prudery in America for the nude in art, and by the difficulties of exhibiting paintings at a time when America was scarcely interested in art at all. He was the first to go to Paris to study art, thus establishing a tradition in art education that has only recently become obsolete. When he returned to America, fired with the ideals of David's classicism, he found a pitiful response from his native country and died eventually in poverty.

Vanderlyn was born the year of the Declaration of Independence and after studying at the Kingston Academy, went to the studio of

Gilbert Stuart where, according to a survey of his life in the Kingston *Sunday Press*, "his copies of Stuart's Washington and Aaron Burr are believed to have directly brought him to the attention and finally under the patronage of Aaron Burr."

As a result of Burr's patronage, Vanderlyn continued to study with Stuart until 1796 and then, instead of following the crowd off to Benjamin West's London studio, went to Paris. In 1805 he went to Rome and there painted his famous *Marius Amid the Ruins of Carthage* which, excellently drawn and in the best style of Republican France, was entered in the annual Salon in the Louvre, where it received a gold medal. According to the accepted story, the painting caught the eye of Napoleon himself as he was being led through the show and the Little Corporal said abruptly, pointing to the picture, "Give the medal to that!"

Such signal success kept Vanderlyn in Paris for the ensuing seven years, and in 1812 he showed his *Ariadne of Naxos*, a nude in the Italian style of Titian and Veronese, which Sadakichi Hartmann terms in his *History of American Art*, "the best nude this country has ever produced." The engraving of this subject by Asher B. Durand is one of the most important prints in American graphic history. The painting done before realism was popular, is an idealized, classic figure, delicately modeled, reclining amid the pastoral setting of the Island of Naxos. In the dis-

tance, the scoundrel Theseus is making his getaway—the most classic desertion of a lover.

After life's tragedies had caught up with the unfortunate Aaron Burr, with fortune and honor gone entirely, the duelist found asylum with the man he befriended, John Vanderlyn, in Paris. For a time, Burr's only support was from Vanderlyn's generosity.

In 1815 the painter returned to America and found his native country entirely out of sympathy with his ideals and personality. New York could not take the nudity of *Ariadne* and when the city ordered its removal from the city almshouse where it was temporarily exhibited, Vanderlyn saw in addition to false prudery, a fancied plot by John Trumbull with whom his animosity soon fired. Trumbull, a suave person for getting political favors, returned the pettiness. Later Vanderlyn embarked upon a series of panoramas, the early nineteenth century equivalent to travelogues and the *National Geographic*, and he erected a Rotunda to exhibit these works in the New York City park. American artists at this time literally had to hire a hall or build one to show their works. Vanderlyn exhibited great vistas of Paris, Rome and other places and charged a small admission for spectators to view these gigantic paintings.

The enterprise was not successful and one day the city confiscated the Rotunda for back taxes and promptly seated the Court of Sessions in the building. Vanderlyn became discouraged and settled in Kingston once more. Finally in 1842, through the influence of friends, Congress commissioned him to do the *Landing of Columbus* for the Capitol and he returned to Paris to undertake the \$1,200 commission. The fire was gone, however, and Bishop Kip, his friend and biographer who saw the picture in 1844, reported that "it was advancing under the hand of a clever Frenchman Vanderlyn had employed. Of course the conception and design were his own, but I believe little of the actual work."

The rest of Vanderlyn's life was passed mainly in Kingston, in an unhappy and embittered frame of mind. He was convinced of his own greatness but America was not. He died in 1852, in poverty and was buried by the city.

But, if not America, Kingston was ever kind to Vanderlyn, during even his latter years of bitterness. The present show is another proud act and though some of the paintings best known are unavailable, Mrs. E. C. Chadbourne, chairman of the exhibition committee, has secured a representative viewing of Vanderlyn. One of the famous panoramas, a view of Paris, will be on exhibition (several of them were cut up into multiple pictures by a descendant in need of cash); the Metropolitan Museum is loaning its *Self Portrait*; many locally-owned portraits are included, portraits for which the artist sometimes carefully required sixty sittings. The Senate House owns studies for the *Marius*, the *Landing of Columbus*.

The *Sunday Press*, in an appreciative article on Vanderlyn's life observes that: "It is an interesting commentary on America and art that in the year in which John Vanderlyn will be specially honored in Kingston, those discouragements which harassed him and from which he suffered irreparably, have been generally eradicated for contemporary artists by government aid and a definite plan for public exhibitions."

New Yorkers making the pilgrimage to this Vanderlyn celebration will enjoy one of the finest automobile rides in America, the scenic route of the Storm King Highway, along which the Hudson River School of painters established our first school of landscape.

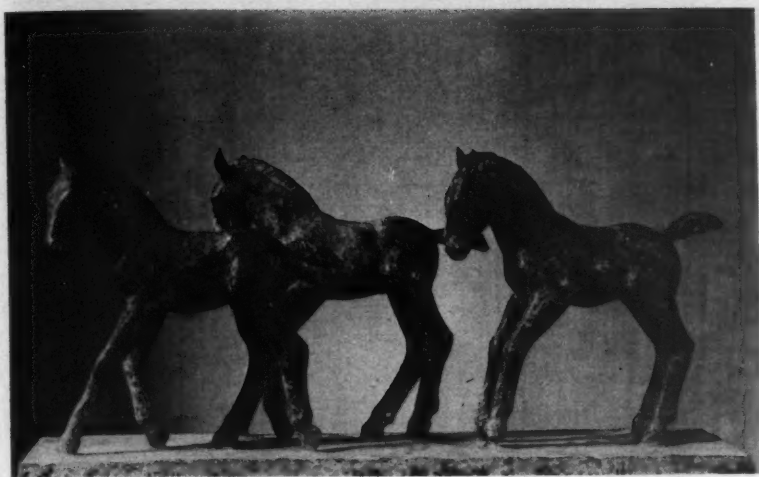
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*Wandering Three: HEINZ WARNEKE*

## Nebraska Acquires Five More Americans

WITH EACH YEAR the F. M. Hall Collection at the University of Nebraska continues to gain importance as one of the ranking assemblages of contemporary American art in similar public institutions. Adding to the healthy growth of the collection, which Mr. and Mrs. F. M. Hall began in 1928 with a gift of paintings in memory of their mutual love for art, are this year's acquisitions by the University. They are *Mahone Bay*, an oil by William J. Glackens; *Abandoned Farm House*, a watercolor by Charles Burchfield; *Winter, Pittsburgh*, an oil by Ernest Fiene; *Wandering Three*, a bronze by Heinz Warneke; and *Dolphins*, a bronze by Gaston Lachaise.

All purchases were made from the annual exhibition formed for the university by Maynard Walker of the Walker Galleries, New York. The exhibition, just closed, contained examples by many of the leading Americans, as well as a group of French moderns, headed by Gauguin's *Head of a Tahitian* from the Museum of Modern Art. Acting as advisers were: Donald J. Bear, director of the Denver

Museum, and Frederick A. Whiting, Jr., editor of the *Magazine of Art*.

The Glackens canvas, considered one of the artist's finest early works, was painted in 1911. Glackens' name has been an honored one in American art circles for more than thirty years and his impressionistic paintings have found their way into numerous public and private collections. Burchfield was one of the first to transmit through the medium of his watercolor the beauty to be found in the more drab aspects of the American Scene. Nebraska's purchase is one of his most widely known works.

Ernest Fiene recently completed a series of paintings of Pittsburgh, of which *Winter, Pittsburgh* is one of the most successful. This is the third Fiene to enter a public museum this season. The sculptural acquisitions although small in size are representative of their creators. Heinz Warneke is especially noted for his animal bronzes. The late Gaston Lachaise, while famous chiefly for his gigantic female nudes, was also widely known for his animal and bird subjects.

## Seabiscuit's Ancestors

THIS month, while War Admiral and Seabiscuit battle it out at Belmont Park, the Fogg Museum is celebrating, in an art show, a stable of equally famous horses. Pegasus, Bucephalus, Al Burak, Rustum, Traveler, Trancelin, and Rozinante are only a few of the famous horses on view in the art exhibition entitled "The Horse, Its Significance in Art," arranged as part of Professor Sach's seminar in museum problems.

Paintings and drawings by Dürer, Leonardo, Rubens, Goya, David, Delacroix, Manet, Degas, Daumier, Chirico; Tang horses, bronze Greek horses, and other works will be on exhibition until May 20 to show that the horse has been significant as an art form from the earliest days.

Seabiscuit, whose nose was too short at Santa Anita, will find fellow horses whose proportions are also juggled, if to a higher purpose. In the classic spirit is a 6th century Greek bronze horse in the "flying gallop" with all four feet off the ground—a motive used throughout art history. In the Renaissance spirit is a Leonardo drawing and Dürer's woodcut of the *Abduction of a Woman*, while in the Classic spirit, but with tendencies baroque, are several luxuriant Chirico horses facing the breeze on a Greek

strand. David and Gericault of the 19th century, Degas' race track scenes, and the Oriental chargers of ancient China and Japan add variety to the exhibition.

## Kress Gives a Jordaens

Jacob Jordaens, who with Rubens and Van Dyck formed the trio of most important painters in Flanders in the 17th century, is represented in a recent gift to the De Young Memorial Museum, San Francisco, by the Samuel H. Kress Foundation. The painting is a wood panel depicting the *Holy Family*.

After Rubens' death, Jordaens was long considered the greatest painter of the trio, though in modern times the palm has been given to Rubens for his greater breadth and inventiveness. Jordaens never traveled to Italy for polish and he remains the most thorough Fleming, in both his dashing color and his vulgarity to the point sometimes of caricature. The *Holy Family* shows Saints Mary, Ann, and Joseph, and the Angel Gabriel all crowding about the Infant to be included in the picture with true Flemish gusto.

The gift is the third painting Mr. Kress has presented to the De Young Museum, others being a Bronzino and a Piero Franciscano Fiorentino. It is the first work of Jordaens to be acquired by a San Francisco museum.

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Illustrated Catalogue 25c

Exhibition from  
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## THE FORTNIGHT IN NEW YORK

As Reported by Paul Bird

Several large openings in the past two weeks have stimulated the waning season. The annual Independents exhibition at Grand Central Palace and the annual Architectural League show at the Fine Arts Society galleries are both gigantic affairs. The Museum of Modern Art has opened a new exhibition called the "Masters of Popular Painting"—the term now used for modern primitives. This exhibition (which will be reported more fully in the next issue), plus the comments on his own current Whitney exhibition, would have saddened Frank Duveneck. Technique is something that Duveneck had but which the house-painters, customs officials and backwoodsmen at the Modern Museum are not strong on. These latter show us, according to one of the catalogue foreworders "how the act of painting can be as simple as breathing."

Holger Cahill, also in the foreword, writes: "Folk and popular art is significant for us because, in our fear that contemporary civilization has almost abandoned its form-creating function in favor of a sterile mathematics of machine-form, we are startled and reassured to find this rich creativeness still alive in the unpretentious activities and avocations of modern man. It is significant, too, because in this art we find qualities sadly lacking in the internationalized academicism bequeathed to us by the 19th century . . ."

### "Not Quite Enough"

This all leads into a report on the Duveneck show. Here is Henry McBride of the *Sun*: "Duveneck was a technician. He learned practically all the technic the old masters in Europe had to offer, but he had little use for the technic after he had learned it. He was a technician but was not an artist."

Or Edward Alden Jewell, *Times* art critic, who went into the Duveneck exhibition in a thorough manner: "Without, I suppose, in the least realizing it, he learned so to lean upon the masters of his soul's election that afterward he could not walk alone. Unlike John La Farge, Duveneck never polished off the fine art of eclecticism. Erase Frans Hals, erase Manet and Courbet, subtract the Velasquez fractions, rub off the delicate dust of Whistler's occasional wing, and what is left? Something, of course, that he could count his own; but not enough—despite all the vigor, all the enthusiasm, all the skill that had

made him a Munich *Wunderkind* — not enough, quite, in the way of solid artist self-hood, to ride out the merciless gales of immortality."

The valiant Cortisoz, *Herald Tribune* art critic and pillar of New York conservatism, wrote staunchly of Duveneck's art. "In sum," he said, "that art retains its old savor and pungency, its large, distinguished air. It is a vital art, thanks, in part, as I have said, to his warm sympathy for things human, and thanks even more to his technical resources. These had such genuine, personal roots. His paintings issued from him like the leaves from a tree. Though they may not have been, throughout his career, uniformly meritorious, they were never forced, never artificial."

### "Now That We Know Surrealism"

Another show remains to be reported upon in aftermath, that of Edwin W. Dickinson at the Georgette Passedoit Gallery, which, by the way, has been extended to May 7. Nothing this year has stirred this chronicler of art in New York as much as Dickinson's New England necromancy in such a picture as *Figures and Still Life*, reproduced last issue in *THE ART DIGEST*. It seems like the vague and prophetic soundings of a new transcendentalism from the neighborhood of Boston.

Jewell in the *Times*, placing the show on his readers' must list, terms this one canvas "the best thing of the sort Dickinson has done. And now that we know all about surrealism, which was not the case when the artist had his brief hour back in 1929 [when his prizewinning *Fossil Hunters* was hung upside down in the Academy annual], the works belonging to this phase are bound to seem enveloped in a surrealist aura."

Henry McBride, paying tribute to Dickinson's "Promethian" gesture found the question of Dickinson's art difficult. In his *Sun* review he spoke of the "breadth of view of the painter," adding that *Figures and Still Life* "is full of emotion and furious brushwork," but left a final estimate of Dickinson to time's verdict.

### A Question of Drawing

In contrast to the hushed awe with which the public approaches Edwin W. Dickinson, the paintings of Milton Avery are either liked or disliked—immediately. Jerome Klein, *Post*

Mule Market: PHIL DIKE. Exhibited at Ferargil Galleries



The Art Digest



R.F.D.: ARTHUR K. D. HEALY  
At Studio Guild

critic, chided Avery for "not holding the leash more firmly on his gently ambling drawing," but found in the pictures "new technical subtleties that seem like first cousins to Thurber's primitive urbanities."

In fact it is Avery's drawing that provides the critics' main complaint, put most realistically by Carlyle Burrows in the *Herald Tribune*: "We have never had great confidence in full-grown artists who studiously adopt the artless intuitiveness of the child, but possibly there is more to be said for Milton Avery than for some of the others. His drawing is all wobbly and curiously unexpert, but where his taste shows is in his use of color, and in his flair for 'pattern.'"

There is a straightforward letter to the editor on page 4 of this issue concerning Avery's art which may be answered in part by the foregoing criticisms. Two of the New York critics, however, were quite enthusiastic about his art. Emily Genauer, art editor of the *World Telegram* believes that though Avery's pictures at first glance seem as untutored as a child's painting, the artist "knows what he is about."

"These wild distortions," she wrote, "have a definite plastic purpose. Those color harmonies in a minor key are most sensitively realized."

In conclusion Miss Genauer cited two of Avery's pictures at the Valentine Gallery, *Chariot Race* and *Strip Tease*, as proof that the artist "can draw with the best of them."

#### Lie Was Prepared

Even those critics who usually find little worthiness in anything from the National Academy were respectful before the canvases of Jonas Lie, president of the Academy, at his one-man show at the Grand Central Galleries. One thing Lie has is a certain vigor that is personal with the artist himself and that commands the respect of critics. It is perceptible, as Royal Cortissoz put it in the *Herald Tribune*, "not only in the color quality, but in his bold, free—and exact—handling of tree and ground forms."

Edward Alden Jewell, *Times* critic, noted that when Lie chooses to exhibit he does so "with the confidence of an artist who knows himself prepared," and in the present exhibition the critic found some of the "strongest, most effective work in his familiar field of vividly and expertly brushed naturalism."

Emily Genauer, in her *World Telegram* re-

1st May, 1938

view, found "an engaging prospect" in some of the Lie pictures which heretofore, she confesses, have struck her as a "diluted version of impressionism made superficially attractive by their surface of shimmering light, the crispness of their brush strokes and their fresh, high color." Of one picture, *The Brook*, she said: "Look at it closely, and keep in mind always the knowledge that this was painted by Jonas Lie, not Andre de Segonzac. Note those broad simple horizontal planes of fresh rich green paint unbroken by any bravura brushwork or spangled sunshine. Observe the freely yet smoothly painted trees."

#### California and Vermont

Added to the sudden appearance of water-colors mentioned last issue (they are selling like hot cakes in the galleries) are two more shows: Phil Dike at the Ferargil Galleries and Arthur K. D. Healy, at Studio Guild. At the latter gallery's recent spring annual Healy's watercolor, *Frog Hollow*, was voted the most popular picture of the 160 hanging. Rural Vermont and Bermuda are his painting grounds and the artist gets out of those spots a fresh and colorful experience. "A clever technician," wrote Jerome Klein in the *Post*, "who can snare sunlight on the moss and do other neat turns, gives a skillful performance in the strictly academic spirit."

Phil Dike, young Californian, and "color coordinator" for Walt Disney on the *Snow White* production, makes a better impression each year. He knows his pictorial values, in the opinion of the *Herald Tribune* critic, Carlyle Burrows, and "he is clever but does not make too much of a fetish of technique."

"Dike takes it rather easy in much of his work," observed Jerome Klein, "But here and there you will spot a work that he has gone at in earnest, charging his dense tones with an extraordinary power that brings you up short."

#### The Panorama

Oils in the warm tradition of Renoir and Bonnard make up the first show in America by Norman Mason, current until May 8 at the Ferargil Galleries. After a long residence in France, Mason has repatriated himself in Connecticut. His work is better known in Europe than in America though he is represented in private collections here.

Carl Bitner, director of the Westermann Gallery which recently moved to new and fine quarters near Radio City, has arranged a medley exhibition of modern masters which has been extended to May 7. Outstanding in

[Please turn to page 31]

*The Artist's Son* (1927): PICASSO  
At the Westermann Gallery



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by

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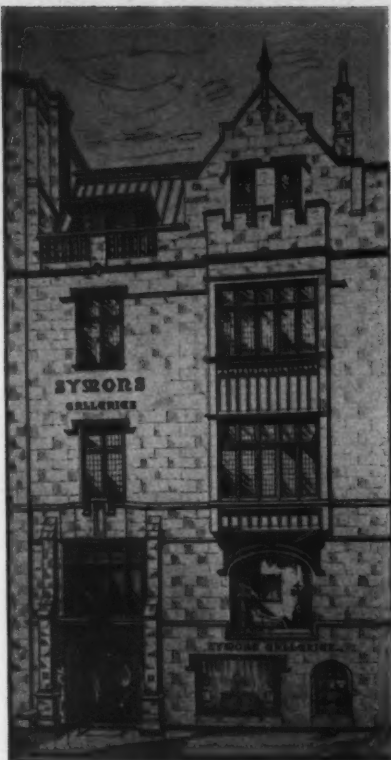
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## The House of Symons

THE SYMONS GALLERIES, one of the oldest antique houses in America, founded 25 years ago by the late Henry Symons, have just moved into their new building at 12 East 53rd St., New York. For the last 14 years the firm had been located at 730 Fifth Avenue, where it became known as one of the largest importers of antiques into this country and numbered among its clients such prominent collectors as John Gellatly and Colonel Friedsam.

After the death of Henry Symons, the galleries were carried on by his son, the late Lewis Symons, who inaugurated a series of exhibitions devoted to the decorative arts. Succeeding Lewis Symons is Alfred Phillips, son-in-law of the founder, under whose direction the new building will house a collection of museum proportions in a private gallery. H. F. Dawson, formerly of Duveen Brothers and a partner of Charles of London, will be associated with the enlarged galleries.

Separate rooms have been set aside for individual displays of tapestries, porcelains, bronzes, paintings, Renaissance jewelry and Gothic objects of art. While, in accordance with a new policy, French and English 18th century furniture will dominate the exhibits, an important collection of 17th and 18th century Dutch and English paintings has been scheduled for exhibition early next fall. Two special rooms will be devoted to the culture of the Jacobean and French 18th century periods, the former being a carved oak room with the original stone mantel and the latter a typical French room decorated in a background of French gray and ivory.

## Thank You, Mr. Lea

Court permission to change the name of the Pennsylvania Museum of Art to the Philadelphia Museum of Art was granted on April 13. This clarifying move was the result of a

bequest of \$50,000 left by the late Arthur H. Lea to the city for use in operating the museum with the stipulation that the institution be called by its "right and proper name," the Philadelphia Museum of Art. Mr. Lea, along with the rest of the art world, had tired of the confusion of names.

The Philadelphia Museum (née Pennsylvania Museum) was granted a charter on Feb. 27, 1876, under the name of the Pennsylvania Museum and Industrial School of Arts. This title was shortened on March 26, 1929, to the Pennsylvania Museum of Art. Up till now the Philadelphia Museum had been a branch of the parent institution but the two names had become sadly confused.

## Refugee Art

WAR! Air raids, destruction!

There's no discharge for mortals. But their creations, immortal art, is finding sanctuary in America. The fortress-like Philadelphia Museum already houses two refugee collections from Paris placed upon "indefinite loan." The latest to arrive and one now forming a notable exhibition at the museum is the Gangnat Collection of 50 small Renoir canvases, painted between 1900 and the artist's death in 1919. The show gives a year-by-year survey of the great Frenchman's entire 20th century production.

Maurice Gangnat, father of Philip Gangnot who lends the paintings, was a personal friend of the artist and was one of the most constant collectors of Renoir's last phase. The paintings, supplemented by a few loans from American collections, illustrate the final, the manifest destiny of Renoir's development: warm, sensuous color—color that throbs and vibrates as resonantly as does sound in that nasalized call, *Allons, Enfants!*

This rich, Gallic color, in constant flux as its weaves through forms, across warm, living flesh, and into passages of landscape, so enraptured Renoir himself that, even when he was stricken with arthritis, he continued to create with vigor. Joyous sensuous subjects alone interested him; to seek intellectuality in a Renoir face is to invite disappointment. The innocent children, and their nurses, happy, sunshiny, and soft, are immortalized in a dazzle of leaping color.

Now the children are grown up, Pierre, Jean, and Claude—little "Co-Co." They live today under threat from heaven, over there in Europe where they may be blown to Kingdom Come. But the baby pictures are safe, Papa Renoir.

You see, it can't happen here!

*Coco Ecrivain: RENOIR (1905)*  
In the Gangnat Collection



*The Art Digest*



*Woman Surrounded by Birds: JOAN MIRO*  
Owned by the Barnes Foundation

## Do You Get It?

IT'S NICE WORK if you can get it, and you can get it if you try. So infers Henry McBride, of the *New York Sun*, in regard to the art of Joan Miro. A score of canvases by the Spaniard, all dated 1937, are on view at the Pierre Matisse Gallery in New York.

"If you don't like it," writes McBride, "you are condemned as insensitive to some of the finest qualities of modern art." He calls the new batch of Miro's "the most difficult to date," but urges those of his readers who do not "get" Miro to visit this show and to see the paintings for themselves.

"The trouble is that no one can help you beginners in the study—or at least I can't. You will have to learn the lesson all by yourself. Anything I might say about them in advance you would readily accept because you like—in an abstract way—the things I see in them." The critic then lists what he sees in Miro's pictures: imaginative and very rare color; a subtle touch; unfailing wit; a strange instinct for the uses of the pigment; and perfect balance in the compositions.

The new Miro's are considerably further along Miro's line of progress than anything shown before by the artist. One large canvas, *Still Life with an Old Shoe*, is a brilliantly lighted study, mainly in an evocative yellow, and close to nature for Miro. The artist worked daily for five months on the picture. A pastel, *Woman Surrounded by Birds*, has McBride's "unfailing wit" and shows the artist's tendency to use color in blotches that are well knit into the composition. The picture is tagged "Acquired by the Barnes Foundation."

## Maverick Advice

Maury Maverick of Texas, a leader of the so-called "liberal" bloc in the House of Representatives, received a fortnight ago the following telegram from the students of the American Artists School in New York: "Amazed at your opposition to O'Connell Bill. We are convinced the policy of isolation is erroneous. Peace possible only through collective actions by democratic nations."

Congressman Maverick, according to *Newsweek*, mailed the wire back with this notation: "Nuts! Save your money. You're supposed to be artists, not foreign-affairs experts."

1st May, 1938

## Electra Waggoner

ELECTRA WAGGONER, granddaughter of the late W. T. Waggoner, who built up one of the largest cattle and oil fortunes in Texas, is making her debut as a sculptor at the Jacques Seligmann Galleries, New York, with a selection of 31 life-size portrait busts, fanciful figures, statuettes and bas-reliefs. This 25-year-old sculptor, who occupies a penthouse instead of the proverbial garret, has been financially successful in her career since she became seriously interested in it four years ago. Her most recent commission is for a series of bas-reliefs showing the development of lighting through the ages, to be used by the Consolidated Edison Company in its New York World's Fair exhibit.

The portrait of Vice-President Garner, lent by Texas Technology College, and the studies of Victor McLaglen and Louis B. Mayer, represent her most vigorous work. Other pieces winning attention are the black Belgian marble *Enigma* and a bronze bas-relief portrait of Miss Waggoner's grandfather, loaned by the Arlington Downs Jockey Club of Arlington, Tex. Miss Waggoner has no long list of renowned teachers back of her training. "Except for much travel and observation abroad," explains the catalogue, "she is almost entirely self-trained. Her taste is so far sound and traditional and her technique has been developed through interested help by many devoted critics rather than teachers."

In some pieces Miss Waggoner is still feeling her way, pointed out Emily Genauer of the *New York World-Telegram*, who selected the tablet erected to her grandfather's memory, "in which she catches considerable of the saltiness and vigor which apparently characterized the man," as the best work. "Much of the work seems of an undistinguished sort, though now and then a technique that so often lags and lapses, appearing upon the whole insufficiently developed, rises to the occasion with unexpected suppleness," commented Edward Alden Jewell in the *New York Times*.

"In her portraits this artist follows the rules carefully," wrote Carlyle Burrows in the *New York Herald Tribune*, "but with the exception of one or two heads, such as that of Victor McLaglen, the actor, and Frank Phillips, the Texas oil man, her realism is of the cold and cramped variety, in which feeling seldom permeates the personalities of her subjects. Probably most spontaneous in this show is the boyish head listed as a sketch."

Victor McLaglen: ELECTRA WAGGONER



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Digest circulation see inside front cover.

## They Courted the Muses Together

OPENING a fascinating new approach to the much-studied art of 19th century France, the Columbus Gallery of Fine Arts has placed on display through May an exhibition demonstrating "Relationships Between French Literature and Painting in the 19th Century." Collaborating with the director, Philip R. Adams, Dr. Theodore Robert Bowie of the Department of Romance Languages of Ohio State University has arranged an exhibit of paintings, prints and drawings with related excerpts from French literature posted beside each work. The catalogue, written by Dr. Bowie and published by the university, is an important piece of original scholarship on the subject.

Nearly every important 19th century French writer was interested in and wrote about art. Balzac, Goncourt, Zola and Proust each at one time or another developed a fully rounded psychological study of an artist. French literary movements—Romanticism, Realism, Naturalism, the Parnasse, Impressionism, and Symbolism—were one after another highly involved with the sister art of painting. "At one time toward the middle of the century," writes Dr. Bowie, "both poetry and prose were so vitally tied up with painting and sculpture that certain critics pointed with alarm to what they considered a domination of literature by her sister arts."

"As may be expected this intimate contact brought about innovations in style and vocabulary of the majority of these writers. The scholar and the philologist cannot afford to ignore the contributions to the expressiveness of the French language."

In a casual listing of French writers who show familiarity with the visual arts, Dr. Bowie gives nearly 30 well known authors. Even among the painters themselves he finds a production that in itself amounted to a new literary genre: Delacroix's *Journal* ("the Bible of Modern Art"); Eugene Fromentin's famous *Les Maitres d'Autrefois*, *Dominique*, and his African writings; Odilon Redon's diary *A Soi-même* ("which deserves to become as well known as that of Delacroix"); and Gauguin's *Noa-Noa* and *Avant et Après*. The survey does not include a group of writer-painters, the surrealists, in whom the rapport becomes almost an identity.

For this interrelation between painting and literature there is very little precedent in the history of French literature, according to Dr. Bowie. In the two and one half preceding centuries only a handful of writers—Molière, La Fontaine, Voltaire, and others—showed any similar interest and then only in occasional descriptions of masterpieces. It was the coming of Diderot upon the French literary scene that inaugurated the new movement. It was Diderot who, despite his now out-moded sermonizing on moral issues, established today's tradition of the art critic.

After Diderot, who approached art intuitively for all his moralizing, came the flood of French writer-critics, Gautier, Baudelaire, Goncourt, Zola, Huysmans, and in the present century, Guillaume Apollinaire—"all distinguished themselves as discoverers, champions

and defenders of artists who ultimately achieved fame."

One of the most zealous was Theophile Gautier, knight of the flaming "*Part pour l'art*," and the first modern popularizer of art. After Gautier and under his influence came Baudelaire, Flaubert, Goncourt, Verlaine, and the Parnassians, all talking and writing about art. Gautier's periodical, *L'Artiste*, laid down the pattern for all modern art journals.

For all his popularizing, however, Gautier was not in any deep sense an art critic in Dr. Bowie's opinion. "Baudelaire, on the other hand, was. He even made his literary debut as an art critic. There is an extraordinary quality in the story of this unknown young man who wrote the *Salons* of 1845 and of 1846 with the authority and finality of a master. Baudelaire made himself the ardent champion and defender of Delacroix, proclaiming him the modern artist *par excellence* and the true leader of the Romantic school. In 1845 Delacroix was far from being universally accepted as a serious artist, and the aid he received from this unknown youth helped him not a little to obtain the fame he craved. Baudelaire was also the first to discern the comic genius of Daumier, which he linked with that of Molière; he discovered Constantin Guys, and he was one of the earliest devotees of Manet. He ranks perhaps as France's greatest art critic, because of his relationship with the great artists of his time and because of the enduring quality of his esthetic doctrines."

Baudelaire owes many of his poetical ideas, which form the basis of the Symbolist school, to his contact with Delacroix and in his poem, *Les Phares*, he recognizes the debt. Balzac chose as his hero the young Poussin in *Le Chef-d'œuvre Inconnu*, and it is reported that Cézanne, after reading this story, frantically beat his breast and avowed that all his life he had tried to express the very ideas Balzac had put into the mouth of Frenhofer. In his *L'Oeuvre*, Zola made use of his acquaintance with Cézanne to develop the theme of the powerlessness of an artist to achieve his ideal. Dr. Bowie finds Proust's hero in *A La Recherche du Temps Perdu*, the painter Elstir, a strange compound of Monet, Manet, Degas and Whistler. Huysmans' hero in *A Rebours*, Des Esseintes, favors Redon.

Limited to the impossibility of borrowing many of the masterpieces that have figured most in French literature, the exhibit does include works by nearly all of the artists mentioned. Full justice to the subject could be undertaken, points out Dr. Bowie, only by an institution like the Bibliothèque Nationale in Paris. The catalogue essay and the arrangement of the present show, however, provides a new and suggestive approach to French art. The relationship has been close enough to be something of a phenomenon. What writers in America give a hoot for painting?

### For Gifted Children

With the gift of four new scholarships in its research project in the field of child art, New York University has enlarged its Clinic for the Social Adjustment of Gifted Children and has appointed Mrs. Florence Cane to the staff. The clinic will award the new scholarships to children who show unusual talent.

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# Americans in Paris

[Continued from page 5]

thwaite, Arabelle Gorky, William Gropper, George Gross, O. Louis Guglielmi, Pop Hart, Robert Henri, Hilaire Hiler, Alexandre Hogue, Edward Hopper, Earl Horter, Felicie Waldo Howell, Joe Jones, Morris Kantor, Bernard Karfol, Henry G. Keller, Rockwell Kent, Leon Kroll, Walt Kuhn, Yasuo Kuniyoshi, Ernest Lawson, Jack Levine, Edmund Lewandowski, Jonas Lie, George Luks, Loren MacIver, De Hirsh Margules, John Marin, Reginald Marsh and Henry Mattson.

Also Henry L. McFee, Frank Mechau, Georgia O'Keeffe, Joseph Pandolfini, Waldo Peirce, Marjorie Phillips, Henry Varnum Poor, Charles Prendergast, Maurice Prendergast, Gregorio Prestopino, Man Ray, Doris Rosenthal, Paul Sample, Georges Schreiber, Ben Shahn, Charles Sheeler, Millard Sheets, John Sloan, Raphael Soyer, Eugene Speicher, Niles Spencer, Joseph Stella, John Stenvall, Maurice Sterne, Lee Townsend, Abraham Walkowitz, Franklin Watkins, Max Weber, John Whorf, Grant Wood, Marguerite Zorach and William Zorach.

The sculptor exhibitors: Russell Barnett Aitken, George Grey Barnard, Alexander Calder, Harold Cash, Jo Davidson, Hunt Diederich, Jacob Epstein, Alfeo Faggi, Herbert Ferber, Duncan Ferguson, John B. Flanagan, Anna Glenay, Walter Lande Gregory, Chalmers Gross, Minna Harkavy, Herbert Haseltine, Gaston Lachaise, Robert Laurent, Arthur Lee, Paul Manship, Elie Nadelman, Reuben Nakian, Isamu Noguchi, Henry Varnum Poor, Frederic Remington, Charles C. Rumsey, Augustus Saint-Gaudens, Helene Sardeau, Conchetta Scaravaglione, Maurice Sterne, Carl Walters, Warren Wheelock, Gertrude V. Whitney and William Zorach.

Aside from the important section of folk art, the following non-contemporary exhibits went to Paris via the S. S. Lafayette:

Washington Allston, *Eliza Fed by the Ravens* (Boston Museum); George Caleb Bingham, *Fishing on the Mississippi* (Nelson Gallery of Art); Ralph Blakelock, *Indian Encampment—Morning* (Babcock Galleries); Mary Cassatt, *La Famille* (Durand-Ruel); William Merritt Chase, *Head of a Man* (Albright Art Gallery); Alfred Quinlan Collins, *The Artist's Wife* (Metropolitan Museum); John Singleton Copley, *Nicholas Boylston and Mrs. Richard Skinner* (Boston Museum); Mrs. Seymour Fort (Wadsworth Atheneum); Arthur B. Davies, *Every Saturday* (Brooklyn Museum); Italian Landscape (Museum of Modern Art); Frank Duveneck, *Near Schiessheim, Bavaria* (Clyde P. Johnson); *Portrait of a Young Man* (Albright Art Gallery); Thomas Eakins, *Maz Schmitt in a Single Scull and Pushing for Bail* (Metropolitan Museum); *Sailing* and *The Concert Singer* and William Rush, *Carving His Allegorical Figure of the Schuylkill River* (Pennsylvania Museum); *The Swimming Hole* (Fort Worth Museum).

Also: George Fuller, *Ideal Head* (Phillips Memorial Gallery); William M. Harnett, *The Faithful Colt* (Wadsworth Atheneum); Childs Haslam, *Church at Old Lyme* (Albright Art Gallery); Winslow Homer, *Croquet* (Stephen C. Clark); *The Carnival and Cannon Rock* (Metropolitan Museum); *Four Fishermen in a Boat, Tynemouth*, and *Street in Santiago de Cuba* (anonymous loan); *Eight Bells* (Addison Gallery); *Summer Night* (Musée du Jeu de Paume, Paris); *Woodman and Fallen Tree* and *Ouananiche Fishing* (Boston Museum); *Burnt Mountain* (Mrs. Charles R. Henschel); *Watching the Breakers* (Canajoharie Art Gallery); *Canoe in Rapids* (Fogg Art Museum); *Schooners at Anchor, Key West* (Lewisohn Collection); *Rum Cave, Bermuda* (Worcester Museum).

Also: William Morris Hunt, *Portrait of Ida Mason* (Boston Museum); George Inness, *The Coming Storm* (Albright Art Gallery); Eastman Johnson, *Corn Husking at Nantucket* (Metropolitan Museum); John Neagle, *View of the Schuylkill* (Chicago Art Institute); Raphael Peale, *After the Bath* (Nelson Gallery); Albert Pinkham Ryder, *The Forest of Arden* and *The Elegy* (Stephen C. Clark); *Death on a Pale Horse* (Cleveland Museum); *Moonlight Marine* and *Autumn Meadows* (Metropolitan Museum); *Mucbeth* and *The Witches* (Fenaroli Galleries); John Singer Sargent, *Robert Louis Stevenson* (Mrs. Payne Whitney); *Muddy Alligators* (Worcester Art Museum); *Base of a Palace* (Marshall Field).

Also: Gilbert Stuart, *Mrs. Richard Yates* (A. W. Mellon); General Henry Knox (Boston Museum); Abbott Handerson Thayer, *Woman with a Furred Hood* (Lewisohn Collection); John Trumbull, *View of Niagara Falls from the Upper Bank* (Wadsworth Atheneum); John H. Twachtman, *The Wild Cherry Tree* (Albright Art Gallery); James Abbott McNeill Whistler, *The Coast of Brittany* (Wadsworth Atheneum); *Wapping on Thames, London* (John Hay Whitney); *The Artist's Mother* (Musée du Louvre); *The Little Blue Bonnet* (Mrs. Pratt McLane); *San Samuel, Venice*, and *Under the Frari, Venice*, and *Little Riva, Venice*, and *The Blue Girl and Canal, San Canciano* (Mrs. Diego Suarez).

Also: Joseph Wright, *George Washington* (Cleveland Museum); Edward Hicks, *The Peaceable Kingdom* and *The Residence of David Twining* (Mrs. Rockefeller); John Kane, *Self Portrait* (Valentine Gallery); Joseph Pickett, *Coryell's Ferry* (Whitney Museum); Pieter Vanderlyn, *Miss Van Alen* (American Folk Art Gallery); William Edmonson, *Mary and Martha* (Mrs. Cornelius N. Bliss); John Smith, *Tough Boy* (Downtown Gallery).



Drawing: ALLAN ROHAN CRITE

## Literal Imagery

PICTORIAL interpretations of Negro spirituals provided the theme for a set of striking black and whites shown this season at the Grace Horne Galleries, Boston, by a young Negro of that city. The artist, Allan Rohan Crite, was born in New Jersey and lived most of his childhood in Boston where, to keep him out of trouble, his mother gave him pencil and paper and told him to draw.

Explaining his desire to create an atmos-

phere similar to the peace, sacredness and "time for reflection" that he finds in the music of the spirituals, Crite says "I have endeavored to instill into my depiction of these hymns a sense of reality and vibrant vitality. To do this I have made use of the human figures as symbols. These figures follow the varying shading of the drama as it is set forth by both the words and music. The single figure is used to set forth the main motif or melody, the groups of figures are used to set forth the secondary motifs or accompaniments."

In her review of the exhibition, Dorothy Adlow of the *Christian Science Monitor* wrote: "Mr. Crite has tried to convey pictorially the feeling which is communicated in the music. He handles the black and white medium with a feeling of responsibility to beauty and surface. Often there is a luminous, jewel-like surface which makes his pen and ink seem metallic in character. He does not slur over details, for he seems to delight in giving full character to them, no matter how small. The details, clearly conveyed, may seem somewhat naive. But that is in keeping with the literal imagery of the spirituals themselves."

## You'll Be Spending 'Em

Felix Schlag, 46-year-old German-born sculptor of Chicago, won the \$1,000 for submitting the best design for the nation's new coin, the Jefferson nickel. He was declared the winner over 390 competitors by a jury composed of Heinz Warneke, Sidney Waugh and Albert Stuart, sculptors, and Mrs. Nellie Taylor Ross, Director of the Mint. Schlag, now a citizen, came from Germany in 1929 because "there are more opportunities in America."

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## THE PRINT MAKERS: OLD AND NEW



*The Hag and the Young Man*: GEORGE W. BELLOW (1882-1925)  
Illustration for Donn Byrne's *The Wind Bloweth*

### Cleveland Adds to Its Bellows Collection

THE HANNA COLLECTION in the Cleveland Museum, today lacking only three prints, is one of the three or so most complete sets of George Bellows' work in lithography. In 1935, thirty-six prints were given to the museum by Leonard C. Hanna, Jr., followed in 1936 by a group of 109. The final gift, recently announced, numbering 43 prints and two drawings, completes the set, and, if five non-Hanna gifts are counted, the museum now possesses 193 items.

"It is in lithography," writes Henry S. Francis, curator of prints, in the museum's *Bulletin*, "more than in any other medium that print making has progressed in the United States. And it is to no small degree the impetus of George Bellows' work which is responsible. Besides a vigorous comprehension of black and white, Bellows possessed a consummate artist's sense, which he applied to every subject he chose. In his illustrations for H. G. Wells' *Men Like Gods* or Donn Byrne's *The Wind Bloweth* can be found the peculiarly sensitive, visionary aspect of his genius."

One of the two drawings included in the latest Hanna gift is a preparatory sketch for the painting, *Dawn of Peace*, dated 1918. The painting was commissioned from Bellows by Lord Duveen as one of two to commemorate the signing of the Armistice, and at the time were exhibited in the windows of Duveen Brothers on Fifth Avenue.

The other drawing was made in 1923 as

one of 15 to illustrate *The Wind Bloweth*. The example reproduced, *The Hag and the Young Man*, was made in illustration of the text, page 63: "A bent, fattish figure in a shawl came toward him through the haggard, his wife's mother." Donn Byrne has, whatever else, the Gaelic temperament; and his Ulster hero, Shane Campbell and Shane's wife, Moyra Dolan of Donegal, represent the time-honored strife of northern and southern Ireland.

"As a contemporary record of the first quarter of the 20th century," concludes Mr. Francis, "these prints are unsurpassed, and afford an excellent opportunity to make an appraisal of the era."

### From Mary to Doug

America's sweetheart, Mary Pickford, is an art collector as well as an art lover. Recently in Chicago she visited the Art Institute to view the Tiepolo show and the Thorne miniature rooms. Passing by a plaster replica of Carpeaux' *La Chinoise*, she remarked, "I have a bronze of this same bust."

In her home is a painting by Charlie Russell the cowboy painter. Douglas Fairbanks admired it one day in a Los Angeles dealer's establishment but thought the price, \$3,500, too much for his pocket book at the time. He reconsidered and returned to the dealer to buy it, but by that time the painting was sold. However, a few days later at his birthday party, Fairbanks found the painting hanging on his wall—a gift from Mary.

### "Fifty Prints"

THE American Institute of Graphic Arts, sponsor from 1925 to 1932 inclusive of the famous series called "Fifty Prints of the Year," has re-entered the exhibition field with a display of "Fifty American Prints" at the Architectural League, New York. When the show closes on May 7, it will tour the country with European visits planned for succeeding years.

This is the first exhibition activity of the Institute since the "Fifty Prints" show, so well arranged under the chairmanship of the late Burton Emmett, ceased in 1932 amid the sincere regrets of the contemporary print world. The new series, organized under the direction of Lucian Bernhard as chairman, is an admirable successor, judging from the first presentation. Mr. Bernhard was assisted by Monroe Wheeler and a committee composed of Edith Kerr, Edward Epstein, Robert L. Leslie and Robert H. Wessmann.

The examples on view at the Architectural League were selected from 590 submissions by a three-curator jury: Karl R. Free, assistant curator at the Whitney Museum; A. Hyatt Mayor, assistant curator of prints at the Metropolitan Museum; and Carl O. Schiendel, curator of prints at the Brooklyn Museum.

"It is a varied, wide-range selection that resulted," wrote Edward Alden Jewell in the *New York Times*. "The work is contemporary, although there was no stipulation that artists must send in their latest prints. As a matter of fact, the institute, by way of connecting the present show and the last previous one, specifies in its catalogue that the period here covered extends from 1933 to 1938. Those who make it a point to visit print exhibitions regularly will find familiar examples. Yet even for 'regulars' this group is bound to possess freshness, not only because of the prints it includes that have not been the rounds but also because it represents the choice of the three museum men who constitute the jury."

Realizing that many artists were not informed in time to submit to the current show, the Institute invites the nation's printmakers to write for future announcements to the American Institute of Graphic Arts at the Architectural League, 115 East 40th St., New York.

### Hoosier Printmakers

The Indiana Society of Printmakers held its Fifth Annual Exhibition at the Lieber Gallery, Indianapolis, last month previous to sending it out on tour. Lithographs and aquatints predominate in the selection, with only seven etchings to be found among the 90 exhibits. For the first time color prints were recognized.

The 25 exhibiting members who are present or former residents of Indiana are: Frederick Polley (president), Paul Ashly, Robert Craig, J. H. Euston, L. O. Griffith, Floyd Hopper, Chester Leich, Ella Fillmore Lillie, Evelyn Mess, George Jo Mess, Stephen Nolan, Doel Reed, Oakley Richey, William Schaldach, Edmund Schildknecht, Paul Shideler, C. M. Sosen, Art Sprunger, Charles Surendorf, Ruth Schildknecht, Harry LeRoy Tasker, Loreen Wingerd, Fred Wright, Charles G. Yeager and Constance Forsyth (executive secretary).

*The Art Digest*

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*Venetian Night*: JAMES McBEY (Etching)

To Be Sold at American Art Association-Anderson Galleries

## Varied Auction Schedule at American Art

ETCHINGS and engravings by Dürer, Rembrandt, Goya, Forain, Bone, McBey, Whistler, Zorn and others, mostly from the portfolios of three English collectors, will be sold at the American Art Association-Anderson Galleries the evening of May 11. A fine impression of *Spanish Good Friday* is present in a large group of drypoints by Muirhead Bone, which also includes three portraits of Joseph Conrad, among them the rare *Joseph Conrad Reading on Japanese paper*.

Two other Scottish contemporaries are well represented, James McBey by *Dawn* and a group of his Venetian subjects, and Sir David Young Cameron by a selection of drypoints. Among the English contemporaries are Gerald L. Brockhurst and Robert Sargent Austin. The Hadens include a trial proof of *Sunset in Ireland* and a fine impression of the *Breaking up on the Agamemnon*. Among the Zorns are *The Swan*, *The Swedish Madonna*, *Mona*, a dedication impression of *Portrait of Zorn and his Wife*, and the rare *L'Espagnole*. Others listed in the catalogue are Heintzelman, Pennell and Griggs.

The Cortlandt F. Bishop collection of United States and foreign postage stamps, comprising 772 lots and including many classical rarities, will be sold at the American Art Association-Anderson Galleries the afternoons of May 9 and 10.

Art for the garden, collected by Karl Freund, will go on exhibition May 7 prior to sale

the afternoon of May 13. Three Georgian carved wood doorways, the property of Richard W. Lehne, Inc., are also included. Listed in the catalogue are wrought iron gates, Spanish 16th century window guards, balconies, iron garden furniture, mostly of English 18th century origin; fountains, wellcurbs, marble urns, sculptures, lead statues and other garden ornaments.

Near and Far Eastern art, stained glass, 18th century furniture, Georgian silver, Anglo-American pottery and decorative objects, the property of the late Alfred N. Beadleston, will be sold the afternoons of May 11 and 12. Bronzes, miniatures, prints, paintings, tapestries and objects of ecclesiastical art round out a varied catalogue.

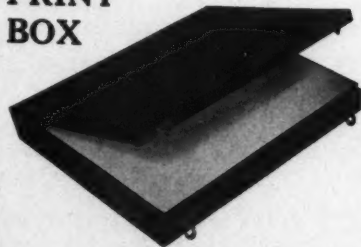
The modern library of Robert Dunning Dripps, the largest collection of first editions by American, English and Irish authors to be offered since the John Quinn sale of 1923-24, will be sold the mornings and afternoons of May 16, 17, 18 and 19. Making up a catalogue of more than 3,000 items, are presentation and inscribed copies, private press books and first editions by Louis Becke, Robert Bridges, Bliss Carmen, Walter De La Mare, Michael Field, Robert Frost, Any Lowell, Edna St. Vincent Millay, George W. Russell, Bernard Shaw, Walt Whitman, William B. Yeats and many others.

### Winslow Plate for Boston

A silver plate, subtly designed and skillfully wrought by Edward Winslow, 17th century American silversmith, has just been added to the Colonial silver collection of the Boston Museum through a gift of Dr. Franklin S. Newell. Winslow's characteristic detail is evident in this plate which bears the arms of Edward Palmes who died in New London, Conn., in 1714. Its armorial engraving, in a design of crossed plumes, so widely found on plate throughout the reign of Charles II, is very clear and enhances the decorative value of its beautifully moulded edge.

Silver plates were not numerous in 17th century America and in later years were quite scarce. Two plates each are known today by Winslow (1669-1753) and by his two important New England silversmith contemporaries, Jeremiah Dummer and John Coney. All are designed in the broad-rimmed form popular at that period. The other extant example by Winslow is owned by the Metropolitan Museum.

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Born at Dusk: ARTHUR MILLIER (Water Color)

## Millier, Critic, Etcher, Shows Water Colors

IN CALIFORNIA, art critics, almost without exception, practice in some measure what they preach. As Harry Muir Kurtzworth once remarked in the Los Angeles *Saturday Night*, "California is different from most parts of the world where talking or writing about art is one thing; creating it is something else."

Arthur Millier, for many years art critic of the Los Angeles *Times* and also widely known as an etcher, showed yet another facet of his varied talent in an exhibition of watercolors at the Jake Zeitlin Gallery, Los Angeles. "I shall never cease pondering," wrote Herman Reuter of the Hollywood *Citizen-News*, "what might be called the Arthur Millier phenomenon. It consists of the fact that it is a matter of insuperable difficulty to reconcile some of the things he writes about art, with his own practice in painting watercolor."

"Fortunately, when Millier gets outdoors and seizes a brush, he forgets the theoretical pleasantries he has manufactured at the typewriter, and devotes himself strictly to the business of getting on paper whatever he can of the feeling that grips him in the presence of nature. Usually, an engaging thing results."

"Naturally, there can be no unanimous agreement with me on the point, but I say that Millier's latest watercolors have in them everything that valid watercolor painting should have . . . They convey a hint of Millier's true outlook and attitude. Gone are abstract notions and theories. What remains

is the refined gold of thrillingly felt idyllic landscape, as it comes forth in subtle color and line and mass.

"My private hunch is that Millier has badly hooded many a painter not half as worthy as he himself, when it comes to doing honest-to-John watercolors."

### Steal \$500,000 Paintings

While week-end guests were sleeping peacefully in the Kentish castle of Sir Edmund Davis, art collector and mining company director, thieves entered the ground floor gallery of his 17th century home near Canterbury, England, and made off with \$500,000 worth of paintings. The most precious treasure of this biggest British art theft of the century was Rembrandt's portrait of his first wife *Saskia at Her Toilet*, which Sir Edmund bought from the Hague Museum in 1900. The owner, according to the New York *Herald Tribune*, had declined to lend it to the current Amsterdam exhibition commemorating the birth of Crown Princess Juliana's daughter.

Besides the Rembrandt, the thieves carried away *Lady Clarges* and *Pitt* by Gainsborough, the *Earl of Suffolk* by Reynolds and *Man With Dog* by Van Dyck. The burglary was perhaps the most skillful in England since Gainsborough's *Duchess of Devonshire* was cut from its frame in a Bond Street Gallery in 1876.

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## The Field of American Art Education

### Oberlin Friends

IN THE OLD DAYS an endowed institution depended upon a few wealthy individuals for gifts of art, but today, with another economic order ruling, this activity is being done by organizations of many "well to do" individuals—the Friends of Art Societies. The latest one to be formed is the Oberlin Friends of Art, comprising friends and alumni of Oberlin College who wish to acquire for its Dudley Peter Allen Memorial Museum a group of original pictures to aid the art department's educational program. In the last issue of THE ART DIGEST announcement was made of the addition of a wing to the museum and enlargement of the department's activities.

The unusual thing about art at Oberlin college is that the art department is the largest in the college, out-stripping (other colleges take note) the departments of English, Economics, History, Politics, and the "pipe" courses. Under the direction of Professor Clarence Ward, a distinguished medieval scholar, the art department at Oberlin is no "pipe" course.

Three exhibitions have been arranged in the art building for the occasion of the dedication of the new wing and one of these, consisting of loans from eastern colleges and museums, is assembled to provide an example of what may be done for a college along the lines of a permanent collection. The Fogg Museum, Yale, Princeton, Smith, Vassar, Wellesley and other colleges have contributed a number of paintings from their own art department collections. Two other notable exhibitions are on view, both loaned by Oberlin professors. Professor Frederic B. Artz, head of the history department, has loaned his unusual collection of rare books, manuscripts and incunabula, and Professor Emeritus Charles H. A. Wager, former head of the English department, has loaned a collection of mezzotint portraits illustrating English political and social history.

In the Artz collection are a Flemish miniature of the *Evangelists*, an Aldine *Machiavelli*, a Plantin Press (Antwerp 1554) edition of Erasmus' *Praise of Folly*; an Elzvir Press (Amsterdam 1662) edition of Erasmus' *Colloquies*; Russian and Persian manuscripts; examples by William Morris, Bruce Rogers, and Elmer Adler. Included in the Wager

mezzotint collection, of which there are more than 100 prints, are portraits of Burke, Charles James Fox, the Samuel Johnson group, the Dilettanti Society, and others, most of them "after" Sir Joshua Reynolds.

The new \$115,000 wing doubles the floor space of the original art department building and now gives adequate space to accommodate the 370 enrollment in the art courses. It contains a large auditorium, two classrooms with connecting slide rooms housing some 60,000 slides, studios, a photographic laboratory and darkroom. The old classrooms in the original building are converted to house a large library of 10,000 volumes and 15,000 photographs.

With the addition of a permanent collection of pictures the department will function to its full efficiency. Among the Oberlin "friends" enrolled in the society to help collect these pictures are Mrs. F. F. Prentiss, donor of the new wing; Dr. George H. Chase, Harvard; Dr. Paul J. Sachs, Harvard; Miss Florence Davies, Detroit art critic; Mrs. A. Augustus Healy, Mr. J. Frederick Talcott, Mrs. Malcolm McBride; Mr. R. T. Miller and Dr. Edwin S. Evenden and Frank Jewett Mather, Jr. Mr. Miller, a Chicago alumnus, has offered to present the college with \$25,000 for the purchase of art provided an equal sum is raised by next January.

### Designed to Stimulate

For its Summer Session, July 11 to August 19, the Chouinard Art Institute of Los Angeles has arranged a group of courses designed to be intensive and stimulating. Ejnar Hansen has been engaged to direct the painting classes and P. G. Napolitano will teach mural composition and techniques in a course planned for art teachers. Subjects pertaining to the applied arts such as Interior Decoration, Costume Design, Commercial Art and Animation (under the supervision of the Disney Studios) will be directed especially to those engaged in educational work and to advanced students who want to acquaint themselves with new developments.

A feature of the Summer Session will be series of lectures by practitioners in their respective fields, including a lecture course on *Art in the Public Schools* by Jessie Miles Lewis, assistant supervisor of art for the Los Angeles public school system.

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## Corbino to Teach

Jon Corbino, who has taken several major awards in painting during the past season, has been appointed to the faculty of the Summer school founded by William C. McNulty and Ann Brockman in Rockport, Mass. Mr. Corbino will act as instructor in drawing and painting during the Summer session from June 1 to Sept. 1.

The school for this session has moved to larger quarters more centrally located in the town of Rockport. Mr. McNulty and Miss Brockman have successfully operated this school in past years and are well known in art and teaching circles. Miss Brockman is recognized as one of the country's leading woman painters; Mr. McNulty has conducted large classes at the Art Students League of New York for the last seven years. Criticism will be given twice a week by the two founders and once a week by Mr. Corbino.

## No Time Lost

W. Lester Stevens, who annually conducts a Summer art class at Rockport, Mass., announces several innovations in the interest of "more highly organized efficiency." The course, limited to six weeks of intensive work, will comprise five sessions from nature each week. Instead of jumping from one spot to another, one general location will be chosen for each week. The pupil will be encouraged to make pencil studies for arrangement the first morning, color studies the second, and the remainder of the week will be given over to making the picture.

There will be no weekly demonstration and no general criticism. To take the place of this, rainy days will be spent checking up all work in progress.

## Ozenfant in Seattle

Amédée Ozenfant, prominent French painter, writer and teacher, has been engaged to teach painting and design at the University of Washington during its Summer session, June 20 to August 25. Ozenfant, of Franco-Spanish extraction, is now professor of art in the French Institute in London and a lecturer on art at Cambridge. He is the author of *Foundations of Modern Art* and three other important books in collaboration with the noted architect, Le Corbusier. His contacts with related fields such as architecture and the applied arts provide an unusual background for teaching.

## At Provincetown Again

The lecture and study tour through France and Italy planned for this Summer by Hans Hofmann has been postponed until next year. Instead, Mr. Hofmann will again conduct his summer school at Provincetown, Mass., from June 20 to Sept. 10. There will be drawing and painting classes in figure, still life and landscape combined with Saturday lectures and criticisms by Mr. Hofmann.

## To Honor Georgia O'Keeffe

Georgia O'Keeffe will receive the honorary degree of Doctor of Fine Arts from the College of William and Mary, Williamsburg, Va., at ceremonies taking place on May 7. Miss O'Keeffe spent her girlhood in Williamsburg, going from there to pursue her art studies in New York and subsequently to carve for herself an important niche in contemporary American painting. A small, carefully selected exhibit of Miss O'Keeffe's paintings will be held concurrently with the ceremonies.

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### "Spiritual Loveliness"

"SPIRITUAL rather than physical loveliness" won the Blanche S. Benjamin \$250 prize for "the loveliest painting of a Southern subject" in the 18th annual exhibition of the Southern States Art League, when the jury awarded it to A. L. Bairnsfather for his portrait of Dr. George Washington Carver, noted Negro chemist whose researches into the uses of peanut and cotton seed oils have won him international fame. The jury was composed of Oscar B. Jacobson, Roderick D. MacKenzie and Edward B. Benjamin, donor of the prize. The same picture took the Alabama Art League \$100 prize for the best oil in the exhibition.

Painted almost entirely in silvery greys, the picture shows the white-haired Negro seated on a high stool in his laboratory with a flask of oil in his hand. Light from an upper window falls on his wrinkled, kind face; his simple, drab clothing and his unpretentious attitude reveal the humility of the true scientist. "It is significant," writes Ethel Hutson, secretary of the League, "that the painting had been selected by both the donor and the two artist jurors working independently before any of them knew whom the picture represented, as one of the 'lovely' paintings from which the choice would be made."

Honorable mentions in the competition for the "loveliest painting" were given Providence Canyon, Georgia by Capt. James P. Wharton and Oyster Sloops, Galveston Bay by Paul R. Schumann. The Farmer by Marie A. Hull was voted an honorable mention as the next best painting in oil.

At the League's annual convention, held currently in the Montgomery Museum of Art, resolutions were adopted opposing the Coffee-Pepper Bill on the grounds that it was drawn "from a benevolent desire to create permanent relief for distressed artists rather than from a statesmanlike appreciation of the need for wise control of art when employed for government purposes."

Mrs. J. C. Bradford of Nashville was made an honorary vice-president in recognition of her years of service from the very formation of the League. Edward S. Shorter was elected second vice-president; other officers were re-elected; and two new directors, Lila May Chapman and L. P. Skidmore, were appointed.

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# CALENDAR of Current EXHIBITIONS

**AKRON, O.**  
Akron Art Institute May: Akron Artists and Craftsmen.  
**ANDOVER, MASS.**  
Addison Gallery To May 18: Retrospective exhibition of John Sloan.  
**APPLETON, WIS.**  
Lawrence College May: Work by Chaucer, P. Ryder.  
**AUBURN, N. Y.**  
Cayuga Museum of History and Art May: Paintings, Regina Gates.  
**BALTIMORE, MD.**  
Baltimore Museum May 8-29: Courbet and the Naturalistic Movement; Development of Naturalism in 19th Century Graphic Arts.  
Walters Art Gallery To May 6: Tapestries, 16th to 19th century.  
**BOSTON, MASS.**  
Copley Society To May 13: Work by Gretchen Cook.  
Doll & Richards To May 7: Paintings, Nagesh T. Yavalkar.  
Guild of Boston Artists May: Spring exhibition by members.  
Museum of Fine Arts To May 22: Japanese Screens.  
Robert Vose Galleries To May 7: Paintings, Eben F. Conins and Alexander Boyer.  
**BUFFALO, N. Y.**  
Albright Art Gallery To May 22: Contemporary Swedish Prints; Second National Print Show of America.  
**CHAPEL HILL, N. C.**  
Person Halls Gallery To May 16: Engravings and drawings by Decaris.  
**CHICAGO, ILL.**  
Art Institute May: Robert Harshe Memorial exhibition, International Water Color Show.  
Chicago Galleries Association May 9-31: Frederic Tellerand, Anthony Buchta, Julius Moessel.  
**CINCINNATI, O.**  
Cincinnati Art Museum To May 15: Drawings by contemporary Americans; May 8-June 5: Ohio Federal Art Project; Work by Forain.  
**CLAREMONT, CAL.**  
Pomona College May 7-21: Portraits, Einar Hansen.  
**CLEVELAND, O.**  
Cleveland Museum May 3-June 12: 20th Annual Exhibition of Cleveland Artists and Craftsmen.  
**COLORADO SPRINGS, COLO.**  
Fine Arts Center May: 19th Century French and American Paintings.  
**COLUMBUS, MO.**  
University of Missouri To May 10: Work by John Ankeney.  
**COLUMBUS, O.**  
Columbus Gallery of Fine Arts May: City Wide Non-Jury Exhibition; Paintings, Thomas Eakins and Albert Ryder.  
**DALLAS, TEX.**  
Lawrence Art Galleries To May 15: Watercolors, Coreen Spellman.  
Museum of Fine Arts May: Don Brown: Prairie Print Makers.  
Samuel M. Yunt Galleries To May 29: Southern Printmakers.  
**DAYTON, O.**  
Dayton Art Institute May: Paintings, Waldo Peirce; Dayton Society of Etchers; etchings, Heintzleman.  
**DENVER, COLO.**  
Denver Art Museum May: Oils, B. J. O. Nordfeldt; To May 15: Pastels, Lucile Stinson; oils, H. V. Skene.  
**ELMIRA, N. Y.**  
Arnot Art Gallery May: Watercolors by California Artists.  
**GREENWICH, CONN.**  
Public Library To May 21: 26th Greenwich Society of Artists.  
**HAGERSTOWN, MD.**  
Washington County Museum To May 15: Painting, Charles Harsanyi and Patty Wolfe.  
**HARTFORD, CONN.**  
Wadsworth Athenaeum May 1-22: Sculpture, Anna Hyatt Huntington.  
**HONOLULU, HAWAII**  
Nickerson Galleries May: Hawaiian Prints and Paintings.  
**INDIANAPOLIS, IND.**  
John Herron Art Institute May: Wax Drawings, Charles Reiffel; paintings, Constance Coleman Richardson.

**KANSAS CITY, MO.**  
Nelson Gallery May: Paintings, Max Beckmann, Louis Corinth.  
**LAGUNA BEACH, CAL.**  
Laguna Beach Art Association May: National Watercolor Show.  
**LAWRENCE, KANS.**  
Thayer Museum of Art May: Paintings, Raymond Eastwood.  
**LOS ANGELES, CAL.**  
Foundation of Western Art May: Fifth Annual, Western Painters.  
Los Angeles Museum May: 19th Annual Painters and Sculptors Exhibition; Artists West of the Mississippi.  
Municipal Gallery May: Portraits, Harrison Henrich.  
Tone Price Gallery May 2-31: George Bellows.  
Jake Zeitlin Gallery May 1-25: Watercolors, Elmer Plummer.  
**MADISON, WIS.**  
Wisconsin Union To May 15: Paintings, James Watrous, Jack Van Koert.  
**MANCHESTER, N. H.**  
Currier Gallery of Art May: Work by Lester Hornby; prints, C. A. Seward.  
**MILLS COLLEGE, CAL.**  
Art Gallery To May 25: Exhibition of Graphic Arts.  
**MILWAUKEE, WIS.**  
Milwaukee Art Institute May: International Watercolors Exhibition.  
**MINNEAPOLIS, MINN.**  
Minneapolis Institute of Arts To May 15: Paintings, Alex. Jacoboff.  
**MONTCLAIR, N. J.**  
Montclair Art Museum May 1-29: Paintings from National Academy.  
**NEWARK, DEL.**  
University of Delaware May 4-18: Watercolors, Charles Martin.  
**NEWARK, N. J.**  
Cooperative Gallery May: Portraits of American Artists.  
Newark Museum May: Swedish Twentieth-century; Modern Artists of New Jersey.  
**NEW ORLEANS, LA.**  
Isaac Delgado Museum of Art May: Southern States Art League.  
**NEW YORK, N. Y.**  
A. C. A. Gallery (52 W. 8) May 9-21: Paintings by Hy Cohen.  
American Fine Arts Society (215 W. 57) To May 14: Architectural League Annual.  
An American Place (509 Madison Ave.) To May 11: Paintings, Arthur G. Dove.  
Arden Galleries (460 Park) To May 14: Sculpture, Nathaniel Choate.  
Argent Galleries (42 W. 57) To May 14: Paintings, Alice R. Shinn, Florence Smithburn and Grace Swanek.  
Arista Gallery (30 Lexington Ave.) May: Work, Sidney Lazarus.  
Babcock Galleries (38 E. 57) To May 7: Watercolors, Alice Judson.  
Brummer Galleries (53 E. 57) May: Antique Works of Art.  
Carroll Carstairs (11 E. 57) To May 9: Paintings of the Coronation by Jean de Botton.  
Collectors of American Art (5 E. 57) To May 6: Selected Paintings by American Artists.  
Contemporary Arts (38 W. 57) May 2-21: Paintings, Alice Neel.  
Delphic Studios (44 W. 56) To May 8: Camillo Mori, Basil Marros, Mary Rodman and Joseph Incorvaia.  
Downtown Gallery (113 W. 13) May 2-23: Work by David Fredenthal.  
Durand-Ruel Galleries (12 E. 57) May: 19th and 20th Century French Paintings.  
English Book Shop (64 E. 55) To May 21: Paintings, Florencio Molina Campos.  
F.A.R. Gallery (19 E. 61) May: Masterpieces of Oriental Art.  
Federal Art Gallery (225 W. 57) To May 11: Easel and Watercolors Exhibition.  
Ferargil Galleries (63 E. 57) To May 8: Paintings, Norman Maason.  
Findlay Galleries (8 E. 57) To May 7: Paintings, Emilio Grau-Sala.  
Karl Freund Gallery (50 E. 57)

To May 11: Paintings, E. Madeleine Shiff; sculpture, Lilian Seann.  
Grand Central Art Galleries (15 Vanderbilt) May 2-7: Students work of Grand Central School of Art; May 10-21: Prix de Rome competitors.  
Grand Central Art Galleries (1 E. 51) To May 7: Exhibition, Jonas Lie; May 10-21: Paintings, Paul King.  
Grand Central Palace (46th & Lexington) To May 18: 22nd Annual, Society of Independent Artists.  
Grant Studios (175 Macdougall) Oils by Mordt Gassner; Group Show.  
Arthur H. Harlow & Co. (620 Fifth) To May 15: Fifty Prints by Living Artists.  
Marie Harriman Gallery (61 E. 57) To May 7: Paintings, Thomas Donnelly.  
Frederick Keppel & Co. (71 E. 57) To May 16: Lithographs of the Romantic.  
Kleemann Galleries (38 E. 57) May 2-31: Paintings by Americans.  
M. Knoedler & Co. (14 E. 57) May: Prints of the 15th & 16th Centuries.  
C. W. Kraushaar (730 Fifth Ave.) To May 14: Paintings, Randall Davey.  
John Levy Galleries (1 E. 57) May: Barbizon School and 18th Century English Paintings.  
Lilienfeld Galleries (21 E. 57) To May 28: French Masters.  
Macbeth Galleries (11 E. 57) To May 9: Paintings, Furman Joseph Pinck; watercolors, Philip von Saltza.  
Pierre Matisse (51 E. 57) To May 7: Paintings, Joan Miro.  
Mercury Galleries (4 E. 8) To May 14: Landscapes, Edouard Rigele.  
Metropolitan Museum of Art (Fifth at 82) To May 29: Paintings by Walter Gay.  
Midtown Galleries (605 Madison) To May 7: Watercolors, M. H. Adler; May 8-21: Paintings, Isaac Sayer.  
Mitch Galleries (108 W. 57) May: Paintings by Americans.  
Montross Gallery (785 Fifth) May: Pastels, Louise Richards Farnsworth; sculpture and pottery, George Openhym.  
Morton Galleries (130 W. 57) May: Group Show.  
Municipal Art Committee (30 Rockefeller Plaza) May 11-29: Oils and sculpture by New York artists.  
Museum of Modern Art (14 W. 49) May: Masters of Popular Painting.  
National Arts Club (119 E. 19) May 5-31: Annual Pictorial Forum.  
J. Neumann's New Art Circle (509 Madison) To May 28: Group Show.  
New School for Social Research (66 W. 12) To May 7: Photographs, Ingemann Sekner; May 9-22: Photographs, Milton Gluck.  
Arthur U. Newton Gallery (11 E. 57) To May 30: Three Centuries of Small Paintings.  
New York School of Fine & Applied Art (2335 Broadway) May 15-18: Exhibition of Student Work.  
Nierendorf Gallery (21 E. 57) May: Paintings, Xceron.  
Georgette Passedoit Gallery (121 E. 57) To May 21: "The Ten."  
Peris Gallery (32 E. 58) May: Modern Primitives of Paris.  
Public Library (Fifth & 42) To May 31: Fifty Years of Political Cartooning.  
Frank Rehn Gallery (683 Fifth) May: Paintings and Watercolors by American Artists.  
Paul Reinhardt Galleries (730 Fifth) To May 14: Paintings, Vincenzo Colucci; sculpture by Lawrence Tompkins.  
Rockefeller Center (International Bldg.) To May 15: 51st Annual Exhibition, Pratt Institute.  
Schaeffer Gallery (61 E. 57) May: Paintings by old masters.  
Schultheis Galleries (15 Maiden Lane) To May 15: Etchings by Heintzleman, Lewis, Roth and Woikeck.  
Jacques Seligmann (3 E. 51) May 9-28: Paintings, Charles Shannon; To May 7: Sculpture, Electra Waggoner.  
Marie Sterner Galleries (9 E. 57) To May 7: Watercolors, Virginia Berresford.  
Studio Guild (730 Fifth) May 2-14: Paintings, Katharine A. Lovell; May 9-21: May 9-21: Paintings, Allen H. Newton, Ethelcynne Hinckley.  
Mrs. Cornelius J. Sullivan (460 Park) May: French moderns.  
Tricker Galleries (21 W. 57) May

2-18: Painters Farm Group Exhibition.  
Uptown Gallery (249 West End Ave.) To May 27: Paintings, Judson J. Briggs; Picasso, Lurcat, Goerg and Masecel.  
Valentine Gallery (16 E. 57) May 2-24: Sculpture, Vagis; watercolors, William Ferguson.  
Vendome Galleries (339 W. 57) To May 10: Leila Sawyer, Melita Blume and J. A. Bussell.  
Hudson D. Walker Gallery (38 E. 57) May 2-June 4: Prints by Kathe Kollwitz.  
Walker Galleries (108 E. 57) To May 9: Paintings, Mabel Hooper La Forge.  
Westermann Gallery (24 W. 48) To May 7: Masters of the 20th Century.  
Weyhe Gallery (794 Lexington) To May 7: Watercolors, Adolf Dehn; May 9-28: Sculpture, Dorothea Greenbaum.  
Whitney Museum (10 W. 8) To May 15: Paintings by Frank Duvenec.  
Wildenstein & Co. (19 E. 64) May: French Masters.  
Yamanaka & Co. (680 Fifth) May: Chinese porcelain and pottery.  
Howard Young Gallery (677 Fifth) May: Landscapes of Various Schools.  
**NORTHAMPTON, MASS.**  
Smith College Museum To May 9: Paintings, Cyrus Stimson, Jr.  
**OAKLAND, CAL.**  
Oakland Art Gallery May 8-June 5: Third Annual Exhibition of Sculpture.  
**OSHKOSH, WIS.**  
Public Museum May: Etchings, Armin Landeck.  
**PHILADELPHIA, PA.**  
Art Alliance To May 8: Oils, Katherine Farrell; drawings, Louis Quintanilla; oils by Art Alliance Members; May 6-19: Watercolors by Art Alliance Members.  
McClees Galleries To May 21: Work by Charles Morris Young.  
Pennsylvania Museum To May 29: Renoir, later phases.  
**PITTSBURGH, PA.**  
Carnegie Institute May 5-June 29: Contemporary American Sculpture.  
**PITTSFIELD, MASS.**  
Berkshire Museum May: Etchings, George T. Plouman.  
**PORTLAND, ORE.**  
Art Museum To May 15: Paintings, Picasso and Matisse.  
**ROCHESTER, N. Y.**  
Memorial Art Gallery To May 22: Photography (1839-1937).  
**SAN ANTONIO, TEX.**  
Witte Memorial Museum May 2-22: Paintings, Adolphe Borie.  
**SAN DIEGO, CAL.**  
Fine Arts Gallery May: Paintings, Wylie Stirrett, Charles Fries, and Althea Friedman; sculpture, Donald Hord.  
**SAN FRANCISCO, CAL.**  
Art Center May 2-28: Paintings, John Howard.  
California Palace of the Legion of Honor May: Old Master Drawings; watercolors by American artists.  
Paul Elder & Co. May 1-22: Watercolors, Ruth Fisher.  
Gump's May 2-21: Paintings, Robert Godfrey.  
San Francisco Museum of Art To May 10: Group Show headed by Mallette Denn.  
**SEATTLE, WASH.**  
Art Museum May 4-June 5: Etchings, Anders Zorn; paintings, Myra Wiggins, Anna B. Stone, Elizabeth Warknik.  
**SPRINGFIELD, MASS.**  
Springfield Museum To May 10: Paintings, Glen Cooper Henshaw.  
**STATE COLLEGE, PA.**  
Pennsylvania State College May 1-15: Central Pennsylvania Artists.  
**STATEN ISLAND, N. Y.**  
Staten Island Institute of Arts May: Etchings, Philip Keppel.  
**SYRACUSE, N. Y.**  
Museum of Fine Arts To May 7: International Poster Exposition.  
**TOLEDO, O.**  
Toledo Museum of Art May 8-29: 20th Annual, Toledo Federation of Art Societies.  
**WASHINGTON, D. C.**  
Corcoran Gallery May 3-22: Watercolors, Katherine Langhorne Adams.  
Smithsonian Institution To May 31: Prints, Frank A. Nativell.  
**WELLESLEY, MASS.**  
Farnsworth Museum May 9: Watercolors, Eliot O'Hara.  
**WILMINGTON, DEL.**  
Society of the Fine Arts May 10-16: Howard Pyle Paintings.  
**YOUNGSTOWN, O.**  
Buller Art Institute To May 22: Annual Exhibition of the Art Alliance.

# BOOKS

## REVIEWS & COMMENTS

### What Is Baroque?

PROCEEDING very much along the lines of a scientist examining an organism, a Dutch scholar, Dr. T. H. Fokker, has isolated Roman Baroque art, turned it over and studied it from all angles and published an exceedingly scholarly and scientific report of his findings (Roman Baroque Art, by T. H. Fokker. New York: Oxford University Press; 2 vol., text and plates; \$35).

Dr. Fokker's purpose in limiting his study to the productions of Rome only, whether paintings, sculpture or architecture, was to approach the Baroque style in its cradle and in its one unadulterated manifestation, the city where it was born in the 16th century and where it was most widely practiced.

"Baroque art," he writes, "is a style, the first since antiquity, which was created on the soil of Rome and its immediate neighborhood. It embraced the largest and most important part of the artistic activity in Rome during that period of modern history which saw the rise, the climax, and the decline of a Papacy which had ceased to uphold its pretensions to be the equal of mighty European monarchies, but on the other hand strove to be a power which controlled European politics as well as European religious life. It was an art appropriate to prelates, which did not use persuasion, did not indulge in story telling, did not lay itself out to caress the senses, but which impressed its contemporaries by means of quantities and overawed them by lavish use of grandeur."

In this succinct definition of Baroque art, Dr. Fokker pulls up the strings on a term that has been used as loosely as any other in art. He implies, for one thing, that any artist not working in Rome and who was generally classified as Baroque is in reality a product of the Baroque influence. He dismisses any connection between the Baroque style and the Society of Jesus, a connection oft acclaimed in art histories.

The "quantities" he speaks of, as so expressive in the style, are elaborated upon throughout the book: mass and space, "used by way of abbreviation for a set of qualities necessarily connected with them." With these premises the author proceeds to a minute examination of that style which reached its highest expression in the works of Bernini and Borromini,—works which use mass and space with the world well lost, yet works which for all their external bravado are basically kin folk of those re-inforced concrete and glass creations which we associate with Neutra, Le Corbusier and the entire international style of architecture.

Dr. Fokker's thorough study, beautifully printed and illustrated, complete in annotations, notes and indices, is of immediate importance to the English literature of this subject—the paucity of which has been only partially relieved by an esoteric study by Sacheverell Sitwell, and in a much too brief monograph by Arthur McCoomb.

## BOOKS RECEIVED

THE CULTURE OF CITIES, by Lewis Mumford. New York: Harcourt Brace & Co.; 586 pp.; illustrated; \$5.

Mumford finds a city is a work of art itself. A searching, learned study that suggests the pattern for a better urban form in this modern world.

FASHION IS SPINACH, by Elizabeth Hawes. New York: Random House; 336 pp.; \$2.75.

A racy story of the fashion world by one of America's best designers. Explodes the French myth, points out terrific waste in the fashion industry, tells about the rackets, and weaves in the autobiography of a talented modern American girl who made good. The title is the only weak line in the book.

OIL PAINTING OF TODAY, by Adrian Bury. Special Spring number of the Studio. New York: Studio Publications; 136 pp.; illustrated profusely in black and white and color; \$4.50.

An international survey that reproduces some of today's most significant oils. Mr. Bury writes a stimulating introduction.

SECRETS OF AN ART DEALER, by James Henry Duveen. New York: E. P. Dutton; 288 pp.; illustrated; \$3.

The romance and intrigue behind some great art deals.

MY MODELS WERE JEWS, by Lionel Reiss with introductions by Prof. Franz Boaz, Dr. Cecil Roth, and Dr. John Haynes Holmes. New York: The Gordon Press (Frances Grossel, agent, 11 West 42nd St.); 178 illustrations with text; edition 1,200; \$5.

The result of a painter's pilgrimage to many lands. The artist's remarkable feeling for types, and his ability for catching the flavor of different lands, adds an authentic ethnological value to accomplished artistry. Pen, pencil, wash, oil, and etching reproduced in black and white and sepia.

PAINTINGS BY JAMES McNEILL WHISTLER, Introduction by James Laver. New York: Studio Publications; 8 plates in color with text; folio; \$2.50.

A beautiful new volume in Studio's "Treasures of Art" Series.

PICASSO, by Gertrude Stein. Paris: Librairie Floury (B. Westermann, N. Y. C.); 169 pp.; 63 reproductions (8 in color); paper; \$1.50. Text in French.

The story of his life and art by his famous patron.

### "Where to Show"

With this issue of THE ART DIGEST the "Where to Show" column is suspended until the September 1st issue, at which time there will be listed a new series of opportunities for artists to exhibit. Announcements of late Summer and early Fall shows, like the following one from Cincinnati, will be carried in the regular news columns until resumption of the listing.

The 45th annual exhibition of American Art at the Cincinnati Museum will be held during the month of October. The exhibition, open to all artists, will comprise oils, watercolors, and sculpture. The last date for return of entry cards is September 5; for the arrival of exhibits September 12. Artists wishing to enter their work in this show may receive prospectus and entry blanks from the Director, Cincinnati Art Museum, Cincinnati, Ohio.

## New York Fortnight

(Continued from page 19)

the show is a powerful *Self Portrait* by Lovis Corinth, a nude by Ferdinand Hodler, Picasso's portrait of his son as a clown (reproduced) and a Nolde landscape. Others represented in the show which Mr. Bitner calls "Masters of the 20th Century," are Alexander Brook, Dietz Edzard, James Ensor, Martin Kainz, Niles Spencer, Pascin, Karfiol, Hofer, Eisendieck, and Kuniyoshi.

The Spring weather has brought sculpture out in full force in the galleries and among the sculpture shows is an exhibition by Nathaniel Choate at the Arden Galleries, which, incidentally, plans to stay open this Summer. Choate's most engaging work is his animal sculpture, particularly his variations on the theme of a baboon. A plaster of his *Alligator Bender* in the Brookgreen Gardens is in the present show.

J. Andre Smith, director of the Research Studio in Florida was a recent exhibitor at the Ferargil Galleries. Smith showed fantastic watercolors and drawings that spring from the subconscious and make embarrassing observations about life and its meaning. It is all combined with a fine sense for draughtsmanship.

Recently honored by the Whitney Museum with a purchase of one of his canvases, Isaac Soyer is now exhibiting his work at the Midtown Galleries. Soyer paints New York people in their habitat and his oils are as authentic as the morning paper.

The May exhibitors at the Argent Galleries include three women, Alice R. Shinn, Florence B. Smithburn and Grace G. Swank. Miss Shinn was supervisor of drawing in the Colorado Springs public schools for many years and her exhibition will later travel there to the Fine Arts Center.

Mrs. Smithburn indulges in satire in some of the canvases and it comes off particularly well in her *Topic of World Affairs* in which her own sex is gently ribbed for taking itself too seriously sometimes.

The third exhibitor, Miss Swank, works in the abstract idiom and this is her first New York exhibition. All three shows open May 2.

A three-man show is on the calendar at the Vendome Galleries with paintings by Lelia Sawyer, Melita Blume, and the gallery's director, J. A. Buzzelli, forming a varied menu of flower paintings, figures and landscapes.

The Schultheis Gallery, Wall Streeters' only art haven, has a contemporary print show on view—Heintzelman, Roth, Wociske, Lewis.

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## THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

WOMEN'S ACTIVITIES & AMERICAN ART WEEK

National Director, Florence Topping Green  
104 Franklin Avenue, Long Branch, N. J.

AMERICAN ART AND THE WOMEN OF AMERICA

### Florence Marsh Memorial

The late MRS. HAROLD DICKSON MARSH it was who first recommended that the American Artists Professional League should sponsor *National Art Week*, now celebrated annually as *American Art Week*. Mrs. Marsh was our first National Director of this widely useful project, and was tireless and resourceful. As a memorial to commemorate this memorable work, her husband will purchase and present every year to the American Artist League a work of contemporary American art to be awarded as one of the Annual Prizes for *American Art Week* activities.

On behalf of the members of the League, we accept with gratitude this year's Florence Marsh Memorial Award—a painting by Rockwell W. Carey.

Mr. Carey's painting, and others of the 1938 American Art Week prize award pictures will be reproduced on this page in later issues.

### Oregon

A cordial invitation was extended to the National Director of American Art Week by Mrs. Hunter, State Chairman of the Oregon Chapter, to visit Oregon while she was in the West.

### Notes from Wisconsin

Mr. A. J. Pelikan said, in accepting the post of State Director of American Art Week, that besides being director of the Milwaukee Art Institute, he is also on the Board of the International Committee, and has taken over the secretaryship of the International Federation of Art. With Mrs. Walter Kohler, of Kohler, Wisconsin, as co-Chairman, we are sure that Wisconsin will make a record celebration of American Art Week this year. Mr. Pelikan plans to hold an invitation exhibit, of contemporary American paintings of the highest quality. He also plans to have the department stores in Milwaukee devote much space to local artists, and to have similar exhibitions in Madison and other cities.

Because of illness, Mrs. Walter Kohler was unable to send until a recent date an account of the fine work done in 1937. Her plans for 1938 are so interesting that they deserve special mention. Mrs. Kohler specializes in work for art among school children. Her "Helen Mears Contest," in all public and private schools for prizes of paintings by Wisconsin artists, was a great success. Children and parents visited churches that they might study design and pattern, but no copying was allowed. The interest shown was beyond all expectations. Mrs. Kohler's subject this year is the study of wrought iron, and each eighth grade pupil is asked to design a fire screen of pleasing pattern.

The State Superintendent of Public Schools said that forty thousand students in the public and private schools in Wisconsin took part in the contest last year. The interest is aroused, not only of teachers and pupils, but also of the parents. Universities have written to Mrs. Kohler regarding these contests. During American Art Week every school had an exhibit, and parents, relatives and neighbors visited them. There were many professional

exhibits also. In Green Bay, twelve art clubs combined to make an unusual exhibit.

Kohler, an art colony, whose existence is due entirely to the efforts of Mrs. Kohler, had an exhibit arranged by Miss Kohler of the arts and crafts of the village. Photographs show a very interesting display, which other small communities could copy. In the Kohler office there are permanent paintings—murals of great merit by Arthur Covey.

This work among the schools is one of the best things that women can take up. To train the public, start with the children. And if art is to make its discriminating appeal to the great mass of the people, schools and colleges should teach appreciation with some elementary practice, both of the arts of the past, and of present day arts and crafts.

### Paris

Gilbert White said, concerning the International Art Congress: "I think there can be no question as to the utility both in general and to the United States of such conferences. They furnish opportunities for comparison of the work at home with that of other countries."

### California

Worth Ryder of the Department of Art, University of California at Berkeley, when asked for his opinion as to the advisability of arranging for further International Congresses, said: "I recommend that the United States continue to support the Congress for Art Education. I believe a national clearing house for ideas on new types of art education should be provided for in this country before the International Congress is held again." The Congress was a success from the American standpoint not only because it placed a stamp of approval upon the necessity for modernizing art education, but particularly because the city of Paris was able to open to our delegates so many new avenues and vistas in the field of art."

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*A national organization of American artists and art lovers, working impersonally for contemporary American art and artists.*

### Continuing Opposition to the Pepper-Coffee Bill

Only unrelenting strong protest, individually and in groups—we recommend writing to your Senators and Congressmen—can keep quiescent, and ultimately kill, the Pepper-Coffee bill, the purported object of which is to foster the fine arts in the United States.

Quoting editorial comment in The Baltimore Evening Sun, April 20th: "The opposition—set in motion is now grown so formidable that the schemers earmarked for fat and permanent jobs have been forced to consent to its amendment. But no conceivable amendment will ever cure its fundamental viciousness . . . Its one certain effect, if it is passed, will be to set up an undisguised and intolerable racket."

### Rational Elements That Should Be Incorporated in Any New Attempt To Write a Bill To Establish a Federal Department of Fine Arts

In the field of the visual arts, the authority of such a Federal Department should be strictly limited to the design, embellishment and furnishing of federal buildings and grounds, or, educationally, to authoritative research with the object of finding and disseminating facts in the field of materials and technic employed by the artists in the fine arts and crafts. Local self-governments of the states and cities should be carefully preserved; but local governments may be stirred to emulation if the Federal Department of Fine Arts shall succeed, in its proper domain, in revealing consistently and continuously the best in quality in the visual arts and crafts that is being produced by American artists and craftsmen. The Federal Department should make a serious effort to develop new talent that shows real promise, and to reward experienced ability. If wisely planned and administered, an enviable standard of attainment in the arts might well be realized. Our federal art would so become a true and enduring record for posterity of the level of our culture. We shall be creating a national art of really historic importance.

#### Points to Stress in Bill

- (1) Quality and ability should be the standards, not financial need or political affiliations.
- (2) Action in the Bill affecting all artists should be apart from present WPA activities which are based on different premises and may not be a permanent requirement anyway.
- (3) Have provisions of Bill aim to stress artistic freedom, the encouragement of creative initiative and the development of new channels where the artist can exert, through his ability, his maximum of influence on the cultural trend of the time.
- (4) Try to diminish the tendency toward Bureaucracy which is particularly menacing to the free practice of the arts, by having a sufficiently strong central Federal control. But extend and stress through States and even municipalities. They may thus act as they

see and know best for the development and understanding of State and local problems. Significant tendencies will so be fostered.

(5) Plans for organization control should strive to minimize to the greatest extent possible political favoritism in appointments and avoid party or organization domination or dictation in every way possible.

(6) In general the democratic principle of open and free competition for awards of contracts and commissions be followed and these contracts safe-guarded in the interests of new talent developing from time to time. This may be a debatable point but not if excellence alone is the determining factor.

\* \* \*

### The Courtesies of The National Arts Club New York

The National Arts Club, 15 Gramercy Park, New York City, is one of the great clubs of artists and art lovers, men and women, and is known throughout the country. Arrangements have been completed by which the courtesies of the National Arts Club will be extended for a limited period (two weeks, which can be extended) to all State and Local Regional Chairmen and to all American Art Week State and Local Directors, and to all other officials of the American Artists Professional League who may be visiting New York and may wish to avail themselves of the privileges of the dining room and the Club house. It will be necessary for all such to secure in advance from the National Secretary (through Mrs. Delia Biddle Pugh, Executive Secretary of the League, 35 East 30th Street, New York, N. Y.) a letter stating that the bearer is a member of the American Artists Professional League in good standing and the holder of the office there specified. Under the regulations of the National Arts Club all must pay cash.

### Functionalism Here to Stay

Modern furniture is here to stay in the opinion of Walter Rendall Storey, decorative arts critic for the New York Times. In the first of a series of lectures at New York University, Storey pointed to the fact that modern style is breaking up into three distinct schools—an evidence of its own vitality.

The three schools are the strictly functional camp which insists that beauty follows after functional adaptation of design; the stylized modern group which insists upon original and agreeable form over any stringent consistency in functionalism; and lastly, the transitional group which insists upon the compatibility of the old and the new and the desirability of furnishing a room with pieces both modern and traditional. "Out of these three divisions of the modern style," said Storey, "one will develop which will be less starkly functional and at the same time possess the grace or eye-appeal which has always been a part of a period style. Every vital period creates its own type of decorative art."

1st May, 1938

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## Vedder at Auction

THIRTY-SIX works by Elihu Vedder, part of the Vedder exhibition held at the American Academy of Arts and Letters this season, will be sold at auction at the Parke-Bernet Galleries, New York, the evening of May 12, at the order of Miss Anita Vedder, daughter of the artist. The sale, which contains 29 paintings, five drawings and two bronzes, will be included with the H. K. Weele collection and the estate of Mrs. Stephen A. Powell.

From the Weele collection will be *Portrait of a Cardinal* by Francisco de Zurbaran, *Portrait of a Nobleman* by Lorenzo Lotto, *Holy Family* by Bernardino Luini, *Portrait of a Lady* by Cornelis van Ceulen, *Queen Charlotte* by John Zoffany, *Young Woman in Blue* by Jean Leon Gerome, a landscape by Harpignies and a contemporary work, *Old Lyme* by Charles Gruppe. Portraits by Raeburn, Joseph Highmore, Sir Peter Lely, Mather Brown and Angelica Kauffmann are also included, as well as genre subjects of the early Dutch school, English coaching scenes, stag and boar hunts by Roelant Savery, John Wootton and Nicolas Berchem.

Furniture of the English and French 17th and 18th centuries and Italian and Spanish Renaissance and Baroque periods, five Brussels pastoral tapestries by Jacob van der Borcht, together with other tapestries and art objects, including property of Mrs. James P. Donahue of New York and other owners, will be dispersed at public sale at the galleries on May 5, 6 and 7.

Leading in importance in the collection of tapestries is Mrs. Donahue's group of five companion verdure woven in Brussels in the decade of 1690-1700 by the celebrated van der Borcht. These landscapes portray the mythological story of the youth Vertumnus in pursuit of the beloved Pomona. Also of importance are a Brussels silk-woven *Marriage of Psyche* by Pieter van den Hecke, a Lille



Nude: ELIHU VEDDER (1836-1923)  
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pastoral tapestry of about 1740 by the Widow Werniers, and a Flemish late Gothic example.

The richly carved walnut furniture of the Italian and Spanish Renaissance and Baroque periods includes state chairs covered with velvet, refectory and other tables. The Chippendale mahogany, Sheraton satinwood, Queen Anne and William and Mary walnut offer many interesting pieces.

### Caroline Gleick in Hawaii

Caroline Gleick has resigned as director of the Fitchburg Art Center to accept a position as director of the education department of the Honolulu Academy of Fine Arts. Kester Jewell, formerly on the staff of the Newark Museum in charge of adult activities, is the new director at Fitchburg.

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## Auction Prices

A WIDE selection of tapestries included in several sales featured the activity during early April in the auction rooms of both the American Art Association-Anderson Galleries and the Parke-Bernet Galleries. Mid-April was featured at the former galleries by the dispersal of Part II of the Bishop Library (see page 21). The third and final Part III is to be dispersed in the Fall. Following are some of the prices brought at the several auctions.

Furniture and decorations sold at the Elmhurst, Pendleton et al sale on April 8 and 9 at Parke-Bernet Galleries:

Repousse silver tea service, S. Kirk & Son, Baltimore (Jacob Frankel) .....	\$ 350
Wei sculptured stone figure of a dancer (N. Heeramaeck) .....	190
George III mahogany breakfront library bookcase, English 18th Century (M. A. Linah, Agent) .....	1,150
Paris Pre-Gobelins tapestry, <i>Diana</i> , 17th Century .....	450

Total for Sale .....\$27,528

Furniture, tapestries and pottery sold at the Norris, McLanahan et al sale on April 9 at American Art Association-Anderson Galleries:

Regence tapestry canopy, signed Jean Baptiste Creason (D. A. Kellogg) .....	\$1,525
Beauvais chateau tapestry, circa 1700 (William Edwin Klees) .....	1,200
Royal Aubusson tapestry, mid-18th Century, <i>Rural Amusements</i> .....	1,600
Brussels tapestry, late 17th Century, <i>Venus and Adonis</i> (William Edwin Klees) .....	1,900
Arras Gothic animal tapestry, woven before 1477, <i>The Unicorn Purifying the Waters</i> (Capt. L. Newman) .....	5,000
Paris tapestry, mid-16th Century, <i>La Chasse au Faucon</i> (William Edwin Klees) .....	1,050

Total for Sale .....\$34,128

Books, property of Thomas Hatton sold on April 20 at Parke-Bernet Galleries:

<i>Annals of Sporting</i> , original 78 monthly parts, London 1622-28 (Gabriel Wells) .....	\$3,100
Charles Dickens, <i>Pickwick Papers</i> , first edition, London 1836-7 (Walter M. Hill) .....	2,900
Charles Dickens, <i>The Adventures of Oliver Twist</i> , first octavo edition, London 1846 (Charles J. Sawyer, Ltd.) .....	570
Charles Dickens, <i>A Tale of Two Cities</i> , first edition, London 1859 (Charles J. Sawyer, Ltd.) .....	550

Total for Sale .....\$15,311.50

Furnishings of the Burden Residence dispersed on April 21 and 22 at Parke-Bernet Galleries:

Chinese decorated lacquer five-fold screen, 18th century (L. J. Marion, Agent) .....	\$ 560
Brussels tapestry, <i>The Banquet of the Infant Telemachus</i> , Urban Leyniers about 1720 (Col. C. M. Paul) .....	5,000
Brussels tapestry, after David Teniers II, about 1710 (Samuel Wyllins) .....	1,100
Constantine Henry Phipps by Hoppner (Frank Schnittjer) .....	900

Total for Sale .....\$31,591

Furniture sold at the Johnson et al sale on April 22 at Parke-Bernet Galleries:

Carved mutton-fat jade beaker, Ch'ien-lung .....	\$ 325
Carved Fei-Ts'ui jade statuette of Kuan Yin (Mme Francis) .....	310
Sheraton inlaid mahogany swell-front sideboard, English, 18th century (M. A. Linah, Agent) .....	330
Georgian mahogany secretary bookcase (M. V. Morgan, Agent) .....	250

Total for Sale .....\$14,171.50

### Metropolitan-Reynolds Demerge

Vacating its quarters at 27 West 57th Street, the Metropolitan-Reynolds Galleries have ended their merger and the two firms are resuming their separate identities. The Reynolds Galleries, now at 39 West 57th Street, will open soon with an exhibition of paintings by Westchiloff. The Metropolitan Galleries plan to give special attention to the requirements of other dealers at their new quarters, 50 West 57th Street.

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